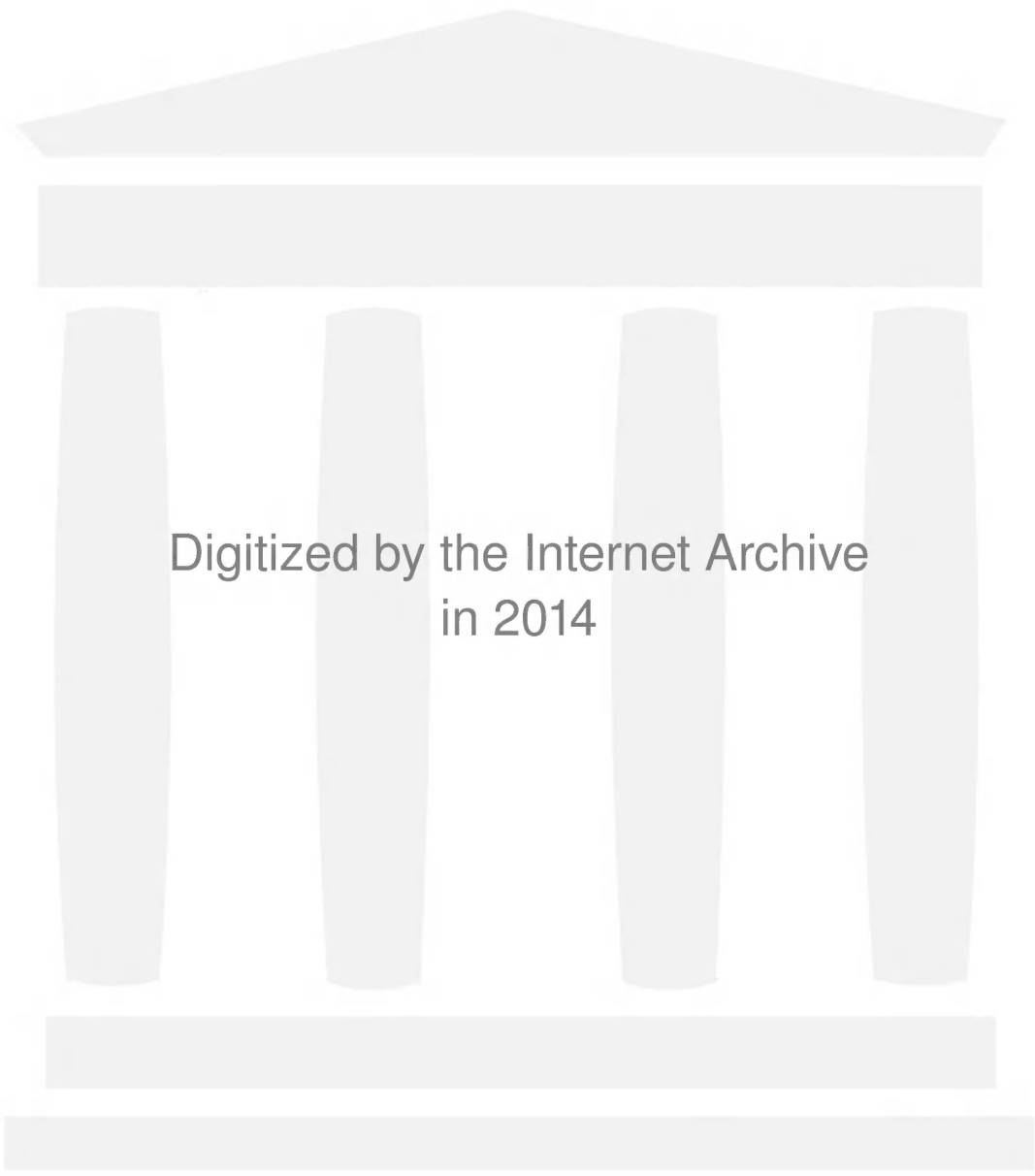

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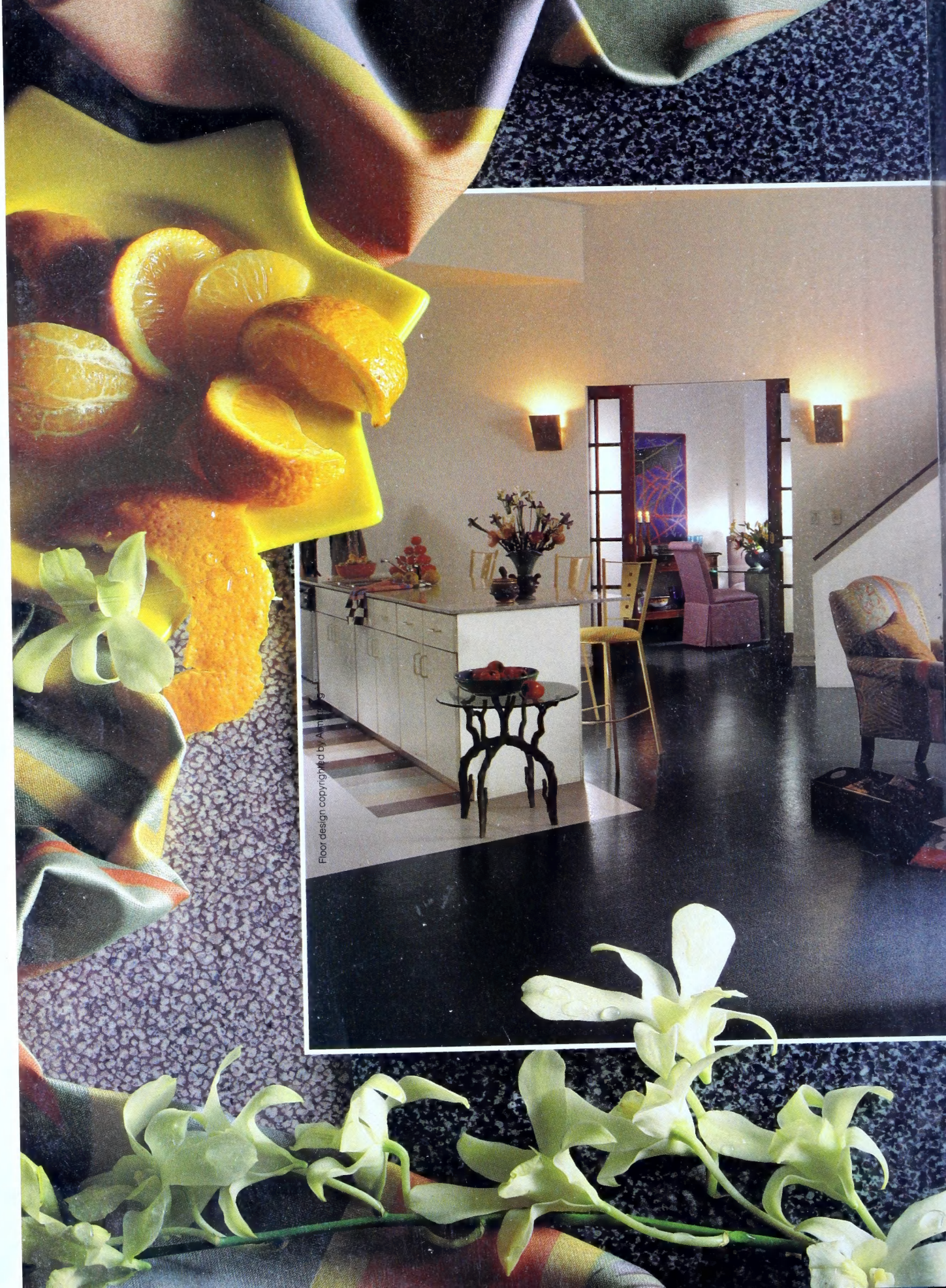
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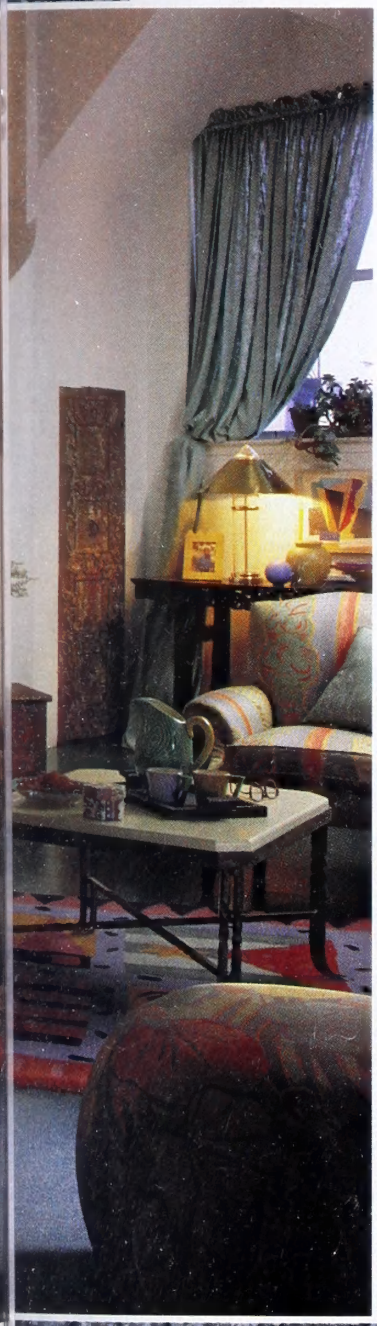
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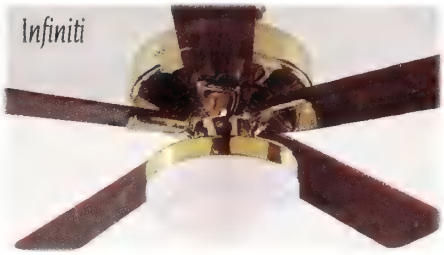
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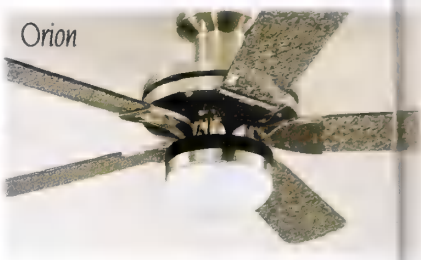
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ON THE COVER:

Nantucket designer George Davis's scheme for this new guesthouse on the island—done in his usual warm neutrals—was inspired by a collection of old pond boats such as the two on the mantel shelf. The coffee "table" is an old Irish kelp boat plus a tray. See page 44. Photograph: Lilo Raymond.







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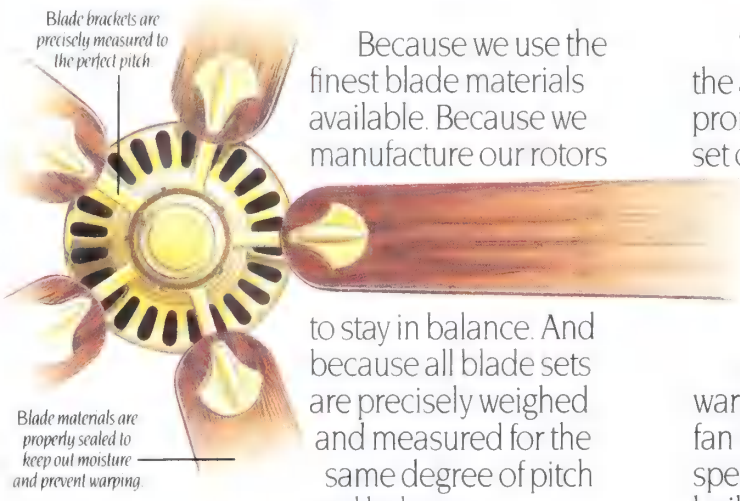
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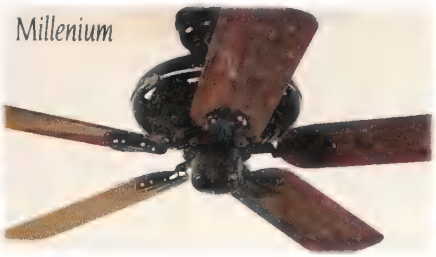
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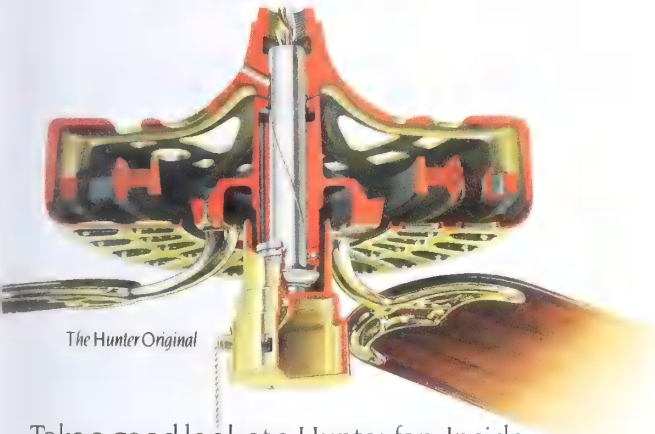






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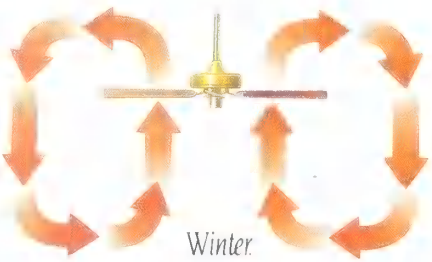
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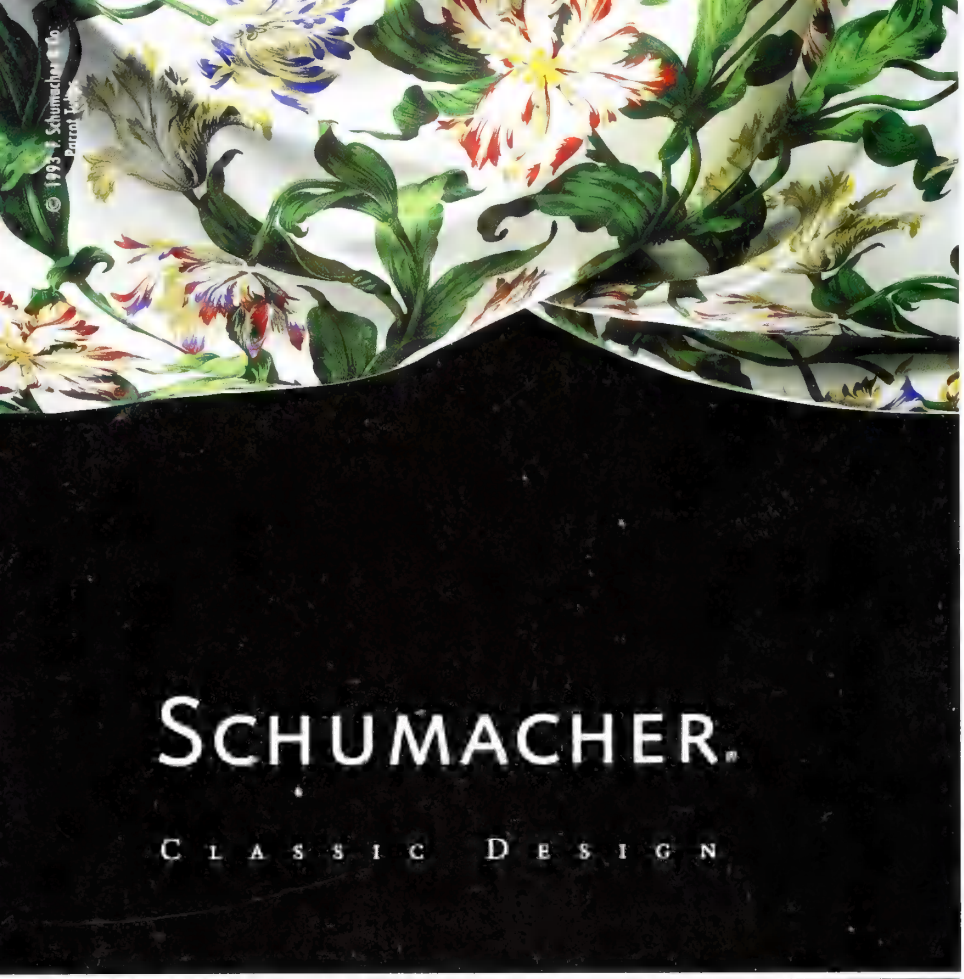
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On feeling small

BY KITTY BURNS FLOREY

We bought this house on a bleak day a couple of Aprils ago. We were in a mood to indulge ourselves, to celebrate an intermittently turbulent 25-year-old marriage that had settled into an exuberant stability. We wanted something special, something unexpected, maybe a little crazy. Then we drove up a steep winding road and there was this enormous yellow dinosaur of a house. A week later we owned it and the 52 acres it sits on.

On a hot July morning soon after we moved in, I was out in the backyard while a pair of hawks—probably red-tails—swooped in the sky high above me. I lay on my back in the stiff, sparse grass and watched them. It seemed that they were also watching me—as prey, perhaps? I know their eyesight is formidable, that even from the heights they reached they could spot me, a speck on the earth. They rose and fell in a choreography that, if diagrammed, would be a complex but coherent series of intertwined helixes, but always with me as their center.

I should have realized that hawks have more sense, and better things to do, than to endlessly check out an alien, motionless being spread on the grass behind a house. They were stalking something else entirely or, more likely, simply flying for the sake of flying, riding the air currents on a breezy summer afternoon because flying is what they do and presumably they do it with pleasure. There are the humans, with their Peterson's guides and their field glasses and their foolish speculations, and there are the hawks, living their lives. In the world of the hawks, I didn't exist.

It sounds misleadingly grand to say so, but this is our country residence. I live here from May to October, and spend the other half of the year in a modest 1923 Tudor Revival house on a severely domesticated quarter-acre lot outside one of southern Connecticut's troubled cities. A writer's work is portable, and my husband's teaching job gives him long weekends free and summers off. We had been thinking vaguely that we'd like a place in the country, and the house was a great bargain, even if it is covered in tacky asbestos siding.

The three-hour drive from one house to another, from our flat, congested shoreline city to the isolated grandeur of >





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From the ridge we look down at our house through an old apple orchard, ruined barns and vast sunny meadows

gentle green hills in upstate New York, is like a journey into an alternate universe. The two places are as different as a bouquet of pansies and a field of rampaging pokeweed.

The country place, for one thing, is enormous, much too big for an empty nest—more like an empty barn, an empty airplane hangar. The architecture is classic Greek Revival farmhouse, circa 1840, with a large, badly planned and unfinished addition tacked on one side like a lumbering rhino grafted to the sleek flank of a leopard. We have nearly 3,000 square feet spread over only five rooms: bedroom, living room and kitchen downstairs, and upstairs another bedroom plus a 30-by-30-foot unfinished space over the addition that we have simply closed the door on and don't think about; for now, we leave it to the mice. The rooms downstairs are so big that if we call to each other from bedroom to kitchen across the cavernous wastes of the living room and hall, we can barely be heard. It's easy to feel alone in all those square feet. Finding privacy and solitude is not a problem; sometimes simply locating one another is. When guests retire upstairs to the spare bedroom, it's as if they have dropped off the edge of the earth.

The living room goes up a step at one end to a windowless raised area resembling a stage. It was boxed in with a square proscenium arch and track lighting; we have rounded off the arch, removed the cheap paneling, and opened up the space with a pair of French doors that lead to the back lawn, a crumbling remnant of terraced rock garden, and a concrete slab where we have set up a wobbly picnic table and some folding chairs from a yard sale. The stage intrigues us. Not so long ago it must have been used for some kind of performing, though no one around here can tell us what. The room is big enough for a concert or even a small square dance. Or was the place a whorehouse that included entertainment? (No: not enough bedrooms.) Or did it belong to doting parents who invited the neighbors in while their kids tap-danced or played the accordion or did interminable magic tricks?

We will never know the whole story. The pretty little original house has been so hacked at over the years, so tortured with jerry-built sheds, and lately so unloved and untended, that its real history is impenetrable. When we moved in, the place seemed to have no tangible past beyond the thirty bags of trash we hauled to the dump our first week here, the remains of the family that had been renting it and were finally forced out after controversies about the rent—leaving behind, as revenge, every possession they had ever owned that was worthless and scuzzy. All that really remained of the heart of the old house were the massive supporting beams and the stone foundation, the curving maple banister in the hall, the elegant pilasters flanking the front door, and the gable with its characteristic diamond window in the peak.

Gradually we managed to learn a little background. An old-timer I talked to told me about the farmer who got mixed up with the wrong woman, took to drink, and drowned in the creek at the bottom of the property. Someone else said our place was once a thriving hill farm, with cows grazing on the back slopes and the best butter for miles around. The state trooper who lives up the road came to the door one day and told us that the place was last farmed by a great-uncle of his. The trooper and his wife have one acre in the middle of what, for miles up and down our road, used to be his family's land. They lost the farm when he was a boy; he doesn't know why. The subject seems understandably painful to him. We let him hunt deer on our property; I don't see that we have a right to say no. Last year he brought down a huge buck out by the base of the ridge, a place where I surprised a delicate, terrified fawn at dusk one day. It took one look at me and ran up that steepness so fast I almost thought it had been a trick of the light.

Without the deer's agility, we struggle up the ridge ourselves and look down at our house through the trees, the old apple orchard, the ruined barns and chicken coop, the vast sunny meadows full of daisy fleabane and wild thyme. From that deer's-eye view, our house looks small and lost, abandoned, unloved. For the hawks in the air above us, it's merely something to fly over.

We resolve to love the place, and we do—the way we might adopt an orphan and set out to compensate for a sad history of neglect. We plan improvements, but there is so much to do and things go very slowly. The landfills in our county are overloaded and dumping is restricted, so we hired a man with a bulldozer to bury the litter of abandoned refrigerators and rusted farm machinery where the vegetable garden will be. We hacked brush out of the yard, reseeded the lawn, and planted the beginnings of a glorious perennial bed. We sanded floors and ripped off wallpaper. We stripped the maple banister of its layers of paint and polished the beautiful amber wood until it gleamed. Next year, we'll build a trellis over the side door, with clematis or climbing roses, and a small screened porch. The year after that, maybe we can get to work on the unfinished room—divide it up into a study and another guest room. Some day we want to dig a pond, rip off the asbestos siding, build a garage and barn....

As we add our own chapter to the history of the house, we are careful to document our improvements. We pencil dates on the molding above doorways, sign our names inside the window seat we built in the upstairs hall, tuck a package of news clippings and photographs into the wall we opened up. Our house is proof that the long history of a place can be erased in a generation, swallowed up by bad luck and neglect. It seems important to me that we not pass through here >

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For city people, fifty-two acres is the state of Montana. One afternoon, we were actually lost on our property

without leaving a trail: tracks through this old space that can be followed by anyone who wants to go hunting for them.

When we bought the house, our only child was a blasé 19-year-old, a city girl who loves black tights and dangling earrings, whose idea of a good time is sitting in a cafe with a cappuccino and an argument. "You'd better get up here and see this place," I told her on the phone. "You're going to inherit it someday."

"The first thing I'll do is call the developers," she said—always joking, my daughter. When she did come to visit, she realized what a joke it was. No developer in his right mind would want this choppy acreage in the middle of nowhere. And of course she was enchanted. She forgot to bring her sneakers so we couldn't show her much of the property, but she stood on the porch and looked out the windows and pronounced the views magnificent. "I could come up here and write," she said—high praise. She proposed inviting friends to visit—higher yet.

She swears she'll never have children. A lot of her friends also swear to this. It's not a world to bring children into, they say. People have always said that, and children continue to be born. And she's barely 22. Some day she'll change her mind. She'll find a mate who talks her out of it. She'll make a mistake and decide what the hell. I tell myself all of this on days when I imagine taking my grandchildren for a walk to the orchard to pick the small, perfect, sweet golden apples—thinking of the trooper's family, all that's left of them a mean little trailer up the road and a mailbox with the family name on it. I don't have valuables of any kind to pass on, just this house. It's huge, I know, and ugly, and unwieldy, maybe not a legacy to welcome. It's not like money in the bank, or jewelry you can toss into a box. Maybe it's wrong of us to lay it on her. But here it is.

For city people, 52 acres is the state of Montana. Once, we were actually lost on our property, although not for long, and not seriously. It isn't possible to get truly lost on these acres: If you strain your ears, you can hear the occasional hum of traffic on our two-bit state highway. In a pinch, you can walk toward that and follow it to the bottom of our road. But in high summer, if you are hiking in a hollow between two hills and surrounded by thousands of muffling trees in leaf, the noise is hard to make out. We had friends staying for the weekend; none of us had a compass, and the day was overcast. By the time we lost our bearings we had been hiking all afternoon and were getting tired.

We trudged on for a while and scrambled down a small hill and found ourselves in a grove of tall evergreens planted in straight lines, row upon row of them—a timber grove that never got harvested. Parked in their midst, between the rows, was a stripped 1947 Buick: a large, black, ponderous beetle of a car, its windows broken, seat covers crumbled away to rusted springs, hood ornament gone, the carcass riddled by hunters with bullet holes that gave it an eerie *Bonnie and Clyde* feeling. A little farther on was a muddy creek bed—hard as pottery in that summer's drought—and then our orchard and barns, the east meadow where the deer sleep, the backyard with the rusty clothes-poles and the burn barrel and the old picnic table. We had been lost fifteen minutes from the house, in a part of the property that, for all our exploring, we had never stumbled on before.

The size of our holdings struck me then, really, for the first time, and also the reason why people want this immensity—why they exclaim enviously at our 52 acres, get a far-away look in their eyes when they contemplate the idea of it. Why we bought this decrepit farm in the first place. It's because we want to feel small—to see ourselves as mere dots on a topographical map, dwarfed by the vastness of nature, scorned by hawks.

It must mean something that when we are actually confronted with our insignificance we are not depressed but exhilarated. Feeling small must fill an important human need. A Mohawk chief, pausing at the top of our ridge to look out over his domain—what 300 years later would be our steep mountain road—would see, in addition to the trees and hills and sky and circling hawks (thicker trees, greener hills, bluer sky, many more hawks), his own death and the deaths of those he loved, and feel not afraid but uplifted.

What is staggering is that he would experience this constantly. The feeling of smallness which was once a part of daily life is much more elusive now, especially for those of us who live in cities. We go to the Grand Canyon for it, we climb to the peaks of the Adirondacks, we hike the dry brown hills of Southern California, we gape at the fjords or peer out the window of an airplane at the limitless, fathomless ocean. I consider myself lucky that I could stand in an old forest marveling at the still-shiny chrome on a car that was new when I was, and feel it more strongly than I ever had before: the joy of insignificance, the large and blessed feeling of being small and, as it turned out, not lost at all.

We ambled back through the old orchard; the Golden Russets were far from ripe. We were starving, thirsty. The day was beginning to darken. We returned to the house, opened a bottle of wine, ate some spaghetti, found comfort and warmth in the old kitchen and in being together around the table.

I retrieved the one beautiful chrome hubcap the Buick had been left with—heavy, barely dented, shiny as a mirror—and I hung it on the living-room wall. We often look into it. Our faces in its convex surface are goggle-eyed, slightly crazed, stunned by happiness. ■

Kitty Burns Florey has just completed her sixth novel; her most recently published novel is Duet *(William Morrow, 1987).*

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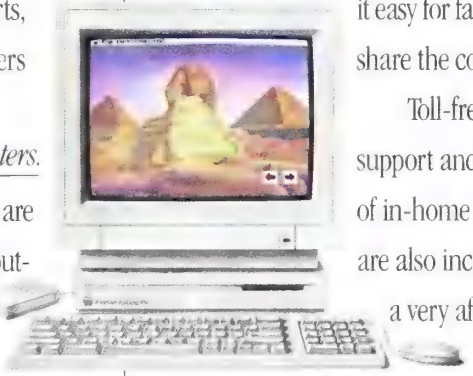
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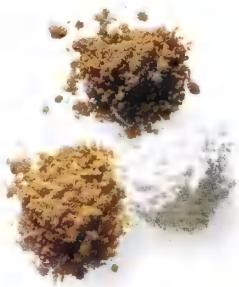
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From the most modern maple bedstead to a tarot-inspired rug, here are a few new finds designed to add a sense of adventure to your scheme of things



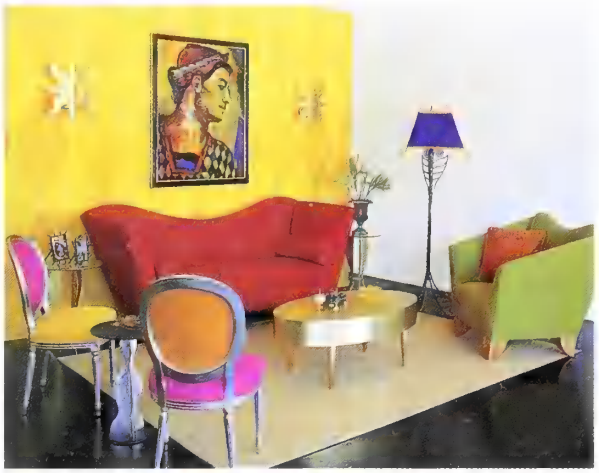
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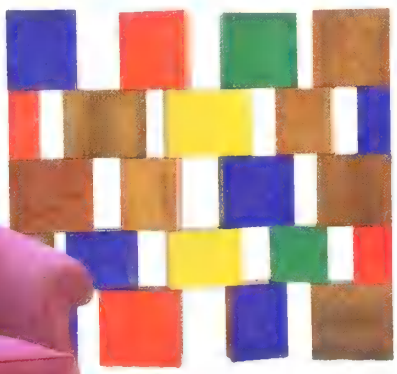
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Blue-ribbon books

With more gardening titles than ever before—700 now in print—it's hard to know which books are for you. Our expert tells how they all stack up

BY CECILE SHAPIRO

Scores of gardening books tumble from the presses annually: books on vegetables, herbs and perennials, on particular species like primroses, daylilies, begonias, cacti, ferns and (always) roses; books on water gardens, rock gardens and cottage gardens, and those on dry, shady, tropical and frigid environments. They may be strictly how-to, teaching the fundamentals of building a stone wall or using drip irrigation, or they may be filled with ruminative essays about the pleasures and hazards of gardening. The lush color photos and large formats of some coffee table books make them unusually serviceable, while the fuzzy photography or inept drawings of others fail dismally to illustrate a commendable text.

No wonder the backyard gardener finds it so difficult to predict which books will be the most rewarding.

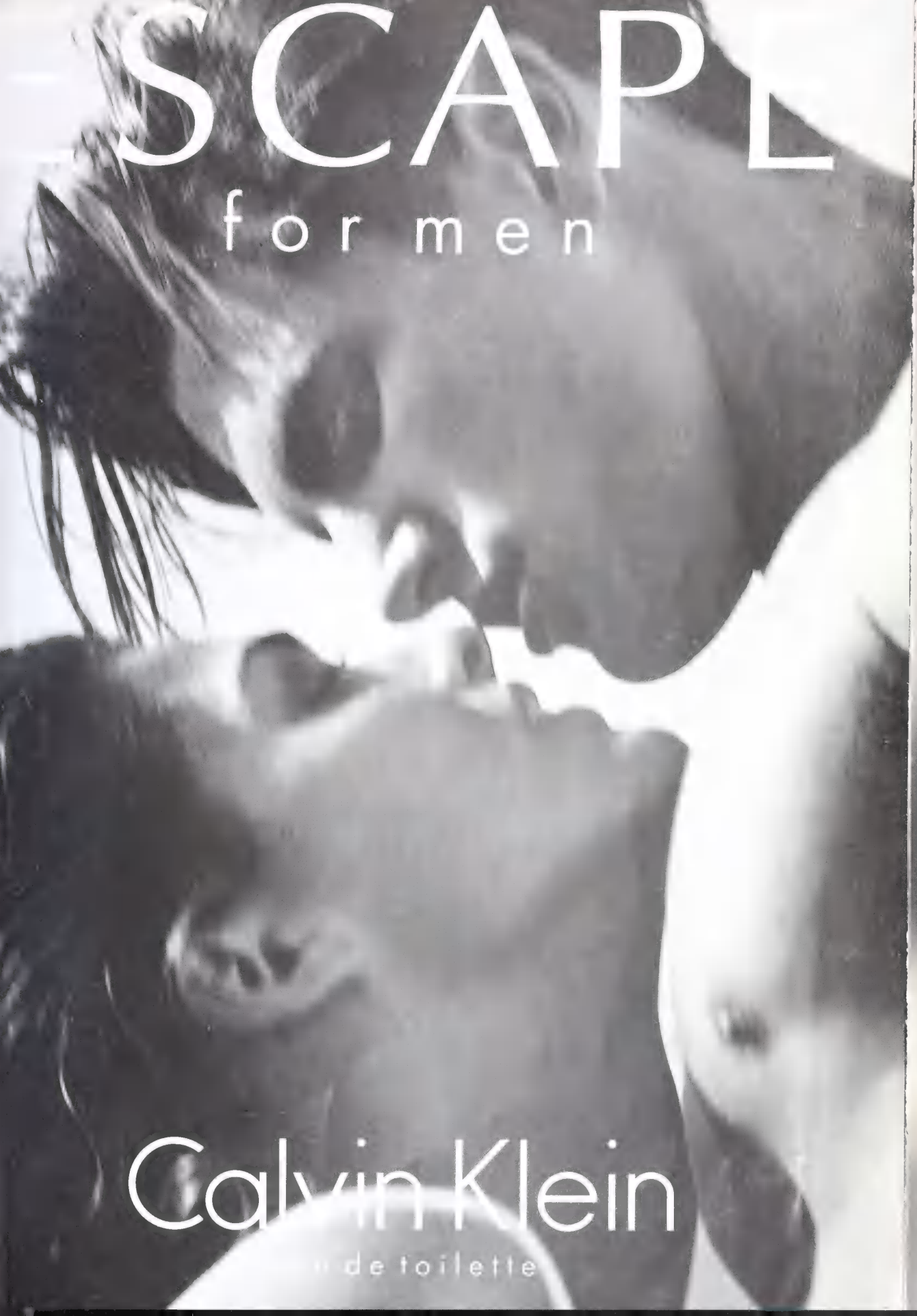
It has been my happy task, off and on over a couple of decades, to examine the book crop as it sprouts and to pass my reactions along to gardeners who read. After examining a couple of dozen candidates, I usually arrange my comments into categories, as I do here, so that similar books are compared.

Some of the best books of the current crop are about flowers. Outstanding among these is *Charles Cresson on the American Flower Garden* (Prentice Hall Gardening, 1993; $20). Cresson, a noted garden photographer and a professional horticulturist who has been gardening since childhood, has written a book that holds the hand of beginners and encourages the experienced. He advises on how to use deciduous shrubs, how to bring together a variety of plant shapes, sizes and colors, how to care for the flowering display—pinching, thinning, staking and weeding.



Cresson notes that many books suggest starting seeds early indoors because plants will flower sooner when put into beds, "but the untold truth is that they will bloom themselves out sooner. Then what do you do?" Cresson does not leave us up in the air, but tells exactly what to do. The second half of his book is composed of a series of resource on bulbs, annuals and perennials, ferns, grasses, shrubs, vines and climbers, with sections focusing on bloom seasons, foliage colors and flower forms. Cresson's sidebars and special lists are enormously useful, with nuggets most writers omit. Tell everyone about this book, but don't lend it to a soul. (You might never get it back.)

Gardeners who want to know all about the special characteristics of a given perennial and its various cultivars (cultivated varieties) before they so much as dig a hole have an inviting new source of intelligence. *Allan Armitage on Perennials* (Continued on page 29)


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Continued from page 24

Every gardener needs a one-volume encyclopedia, a source for answers to such constant questions as, What shrubs make a quick-growing hedge? Why does phlox get mildew?

Prentice Hall Gardening, 1993; $18) is chatty, informative guide by an experienced, hands-on gardener.

Armitage's new book (paired with Cresson's volume as the first titles in the new "Burpee Expert Gardener" series) has a single, but telling, advantage over his 1989 title, *Herbaceous Perennial Plants* (available through Timber Press, Portland, OR; $38). Although much shorter and necessarily less inclusive, the recently published work includes clear color photographs of many of the plants described—a great help to gardeners looking through unillustrated mail-order catalogs or examining out-of-bloom seedlings and divisions at nurseries.

Armitage's *Perennials* also includes some marvelous lists—plants that flower for six weeks or more, for instance, and "Plants that Give Headaches and Heartburn." The large format of both books in the Burpee series makes the many full-page photographs especially helpful, as do the cultural directions in both: material on where each plant is happy (in sun, shade, or in between); zones, with warmth as well as cold considered; best means of propagation. Like Cresson, Armitage will become a constant companion and consultant.

Specialty Nurseries (Houghton Mifflin Company, 1993; $16.95) and *Natural Gardening* (Houghton Mifflin Company, 1993; $18.95) are outstanding new offerings in the ongoing "Taylor's Guides to Gardening" series, an ever-expanding multivolumed encyclopedia. Let's say you have just been looking through the intriguing, fact-filled, regionally perceptive pages of *Natural Gardening*, edited by Roger Holmes, and have decided to try some of its suggestions for establishing a woodland corner. On the basis of its recommendations and instructive photographs you decide that a couple of cultivars of *Ilex* (holly) would be good shrubs to include, perhaps because *Ilex glabra* (inkberry) has black berries that birds enjoy as food, while *Ilex glabra* 'Ivory Queen', with white berries, contrasts happily. But after a trip to neighborhood nurseries you realize that these broad-leafed evergreens are not locally available.

Not to worry. Study the "Trees and Shrubs: Hardy" section of *Specialty Nurseries* by Barbara J. Barton, and you will find several good mail-order sources for hollies. One of them lists an astonishing forty named varieties.

In addition to owning selected titles of a multivolumed encyclopedia such as Taylor's or Burpee's, every gardener also needs a one-volume encyclopedia, a source for answers to such constant questions as, What shrubs make a quick-growing hedge? What bulbs thrive in shade? Just exactly what is a cottage garden? How can I build steps up that little rise? Why does the phlox get mildew every year?

I admit to measuring all new one-volume encyclopedias against my long-time favorite, Donald Wyman's unsurpassed *Wyman's Gardening Encyclopedia* (Macmillan Publishing Company, 1971; $55). Wyman has been updated twice since it came out and can still be found in any bookstore with a decent gardening selection. Although *The Garden Sourcebook* by Caroline Boisset and Fayal Greene (Crown Publishers, 1993; $40) does not in any way threaten Wyman's preeminence, it has an advantage in its generous use of color photography. Its failing is that the space for each topic is never sufficient for thorough coverage. For example, the authors have included sections on building paths, using arbors, and making rock gardens, but in each category essays and pictures are but an introduction.

An encyclopedic volume with ample space for its more sharply defined parameters is *Blooms of Bressingham Garden Plants* (HarperCollins Publishers, 1992; $35) by the father and son team of Alan and Adrian Bloom of Bressingham Gardens in Norfolk, England. The two award-winning nurserymen describe more than 5,000 species and cultivars in lavishly illustrated chapters devoted to perennials, grasses and hardy ferns, alpines, conifers, heaths and heathers, and shrubs. The Blooms have grown most of the species.

But gardening books differ in more than goals, illustrative material and point of view: They differ in their interpretation of facts as well. Take for example *Blooms of Bressingham*'s comments on anemones, particularly *A. tomentosa*, which for them merits only a short line at the end of a column. "*A. tomentosa* and *A. vitifolia*. Both are similar to the Japanese anemones (*A. x hybrida*), but are less colorful and can be invasive."

But now hear what Armitage has to say, after giving us a pronunciation guide (vit-a-FOL-ee-a) and assuring us that *tomentosa* and *vitifolia* are, in truth, one and the same. "This plant is a gem! Not only are the single flowers pleasant, if not as showy as the hybrids, but the foliage is handsome throughout the growing season. Beautiful three-foot-tall clumps feature many eight-sepaled flowers in mid- to late August. Plants spread like wildfire, and one can quickly end up with an anemone patch."

"Invasive" and "spread like wildfire" are, of course, two ways of saying much the same thing, but clearly these authorities disagree in many other respects as well. While Armitage sometimes recommends semi-shade for anemones, the Blooms suggest full sun.

My worry is that these and similar divergences stem from the fact that the Blooms are gardening in Britain, with its milder climate and minimal sun, and Armitage in the far more various and climatically volatile United States. I wonder how many of the Blooms' extensive lists of cultivars are easily available—or available at all—on this side of the Atlantic. Yet for all that, much can be learned from these exemplary British gardeners.

Titling a book *American Border Gardens* (Clarkson Potter/Publishers, 1993; $30) is a way of emphasizing that it >

is not a book about British border gardens, a subject on which many volumes have reached these shores. But author Melanie Fleischmann might have been better advised to call it *Northeastern American Border Gardens*, since all the gardens so beautifully pictured are in New York State or New England. This gives them a family resemblance even though they vary greatly, from former estate gardens now open to the public, to private spreads that also employ staff gardeners, to charmingly unpretentious borders that anyone might emulate.

What contributes a further family feel to Fleischmann's selection of northeastern gardens is the choice of plants, with such old pets as *Alchemilla mollis* (lady's-mantle), coreopsis, campanula, phlox and peonies showing up time and again. These widely available favorites deserve their status. But a border in South Carolina or Texas or the Pacific Northwest might display wholly different plant combinations, and readers in those areas will be misled if they expect guidance in *American Border Gardens*. A diagrammatic border plan, drawn to scale, is supplied for every garden.

Each section in Stefan Buczacki's *The Plant Care Manual* (Crown Publishers, 1993; $26) begins with important general information. The first pages on shrubs, for example, show in words and pictures how to make a pruning cut, the difference between light and hard pruning, how to train a shrub to a wall or as a hedge, and much more.

Clearly this will be a handy guide when you're out in the garden. The book's binding, in fact, a waterproof cover, seems designed to allow gardeners with dirt-encrusted hands to take it along. However, since Bucsacki is not an organic gardener, his solutions to insect or disease invasions sometimes involve the use of chemical sprays.

It's a good sign in this and other recent gardening books that plants are called by their Latin names, even though many home gardeners resist the trend, some disdaining the practice as pretentious. But the fact is that a daisy or a bluebell might designate half a dozen different flowers, depending upon the speaker or the part of the country he or she comes from. Latin names, difficult as some of them are to remember, allow gardeners to make sure that they are talking about what they think they are talking about. It would be helpful, nevertheless, if authors always indicated popular names in parentheses, when these are more usual, to remind us that *Digitalis* is known as foxglove, or that *Heuchera sanguinea* is our old friend coral-bells.

Books about gardening can be as addictive as gardening itself, and just as your own experience in the garden enhances results year by year, so too does the experience of the experts you meet through books. But books have one advantage: You can enjoy them in winter or summer, whether it rains or shines, whether you are exhausted or raring to go. You can always dream the perfect garden, and sometimes that's almost as good as creating it. ■

Cecile Shapiro often writes on gardening for House Beautiful.



INTENSIVE COURSE IN PLANNING AND PLANTING

Last September the New York Botanical Garden presented a week-long program in planning and planting with Rosemary Alexander and Anthony du Gard Pasley, who teach a similar program at the Chelsea Physic Garden in London, England. (For a complete description of the English classes, see In the Garden, House Beautiful, February 1992.) The students in the class liked it so much that the NYBG asked Alexander and Pasley to come back November 1 through 5, 1993. They will again give their intensive five-day program ($840) and will follow it with a more advanced three-day master class ($510) on "The Art of Planting." Fees include lunch and morning coffee. For more information, write: Registrar, New York Botanical Garden, Bronx, NY 10458, or call 718-817-8747.

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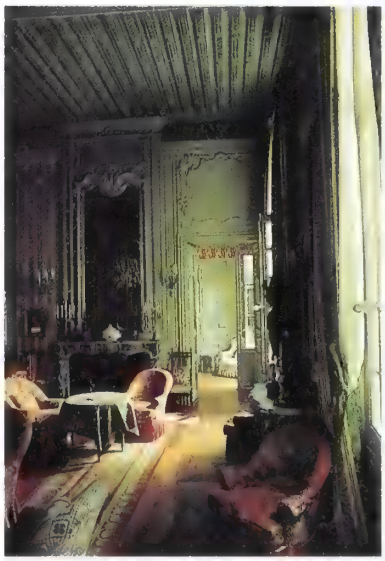
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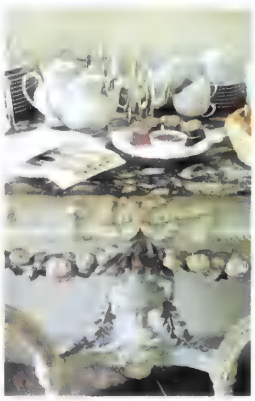
Built on the foundations of a 14th-century cardinal's palace, La Mirande stands not far from the Palais des Papes. CLOCKWISE, FROM FAR LEFT: Baroque facade added in the late 17th century; one of a series of paneled salons; a luxurious bathroom decorated with floral wallpaper copied from an old pattern; Room 34, where walls are hung with chintz; the name of the hotel discreetly carved in the stone of the front entrance; painted console in the breakfast room.

Artful hotelier

The owner of La Mirande in Avignon rescued the 400-year-old town house and restored it as a luxurious hotel

BY CHRISTOPHER PETKANAS









Impatiently putting a stop to talk of turning a profit, Achim Stein rolls his eyes to heaven and lifts a corner of his mouth to let you know that you have definitely missed the point and asked the wrong question. "When one buys a great work of art," he says, "one does not worry oneself about profitability."

Stein's work of art, into which he has funneled some ten million dollars in resuscitating funds, is La Mirande, a luxury hotel in Avignon, the former papal city in southeastern France. (In the 14th century, five popes lived in Avignon and ruled the Roman Catholic Church from there.) The word "luxury" goes down well with Stein, a Heidelberg native and retired civil engineer who masterminded construction of the airport at Jidda, Saudi Arabia. But Stein sniffs at "hotel." He considers it an unfortunate misnomer for La Mirande, which he sees as a private house that happens to accept paying guests, an intimate residence where generations of a bourgeois French family have left a rich patchwork of possessions and decorative styles: Every Louis from the Sun King through Philippe, plus Napoléon III and even Art Nouveau have their say in a lively mix of gilded consoles, voluptuous upholstery and carved trumeaus that dazzles the eye and races the imagination.

The contrast between city and hotel is delicious: the electric, sensuous dynamism of Avignon, culturally one of the most active cities in France, and the civility and calm served up in La Mirande's nineteen guest rooms and one suite. Outside, the meridional sun is unforgiving; inside, welcome and relief are offered by cool stone floors, a fresh-scrubbed quality that speaks of the most conscientious housekeeping, a series of high-ceilinged salons that form an enfilade.

The time to book a room is now, during Avignon's international theater festival, one of the best in Europe. >

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Wallpapers with 18th-century designs were soaked in water, then wrung out to give them a cracked, worn texture

Scheduled this year from July 9 to August 2, the program includes a Comédie Française production of Molière's *Don Juan*, a Russian-language version of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* from Tel Aviv, and the Paris Opéra's *Hommage aux Ballets Russes*. La Mirande's romantic garden terrace, fragrant with potted lemon trees, and its one-Michelin-star chef, Eric Coisel, are magnets for "*le tout* Avignon" every night when the theaters break. The other points on the triangle of fashionable festival spots are Hiély-Lucullus, still one of the best restaurants in Provence, and Café des Artistes, a hail-fellow bistro owned by a member of the Provençal fabric firm Souleiado.

Constructed in the 15th century in the shadow of the Palais des Papes, the building that would become La Mirande rose from the charred foundations of a 14th-century cardinal's palace. In the late 17th century the structure was given a handsome baroque facade by architect Pierre Mignard, who ornamented it with a Louis XIV sunburst. When Stein purchased the landmark in 1987, it had been home to the Pamard family, one of the oldest and most distinguished in Avignon, for more than 200 years. The Pamards had supplied the city with talented surgeons and with a mayor who had the good idea some 100 years ago of building a plane-tree-lined boulevard from the newly erected train station to the central square, the place de l'Horloge. But the Pamards had tricked out the interiors of their *hôtel particulier* (the French designation for a private town house) in the leaden, sinister, stained-glass style of Viollet-le-Duc, the 19th-century architect whose Gothic enthusiasms are barely tolerated today. The tack of François-Joseph Graf, the Paris decorator charged with La Mirande's design and rehabilitation, was to reconstruct the rooms as they might have been 250 years ago but, in fact, never were because of money problems. Vintage materials bought from local sources—tiles, parquet, beams—helped him to play his game of make-believe convincingly.

Like all proper *hôtels particuliers* since the time of Louis XV, La Mirande has a *salon exotique*, a luminous *cabinet chinois* hung with fifteen panels of hand-painted Ch'ien Lung paper made for the European market. The glass-topped interior courtyard, called the winter garden, is furnished with wicker chairs from Mondo and has hurricane lamps from a leading style maker in Avignon, Hervé Baume. (His shop is on rue de la Petite Fusterie, one of the city's main shopping streets.) For the principal staircase, Graf reproduced the elaborate wrought-iron balustrade at nearby Château de Barbentane. (Barbentane, on the other side of the Durance River, is well worth a day trip.) In the dining room, the only surviving part of the cardinal's palace, the double-coffered Renaissance ceiling was restored. Throughout the hotel, curtains are lined in silk ("Silk falls better than cotton," says Graf), and windowpanes are of hand-blown glass. Luxurious bathrooms are fitted with pedestal sinks based on a turn-of-the-century design and have shower heads as big as the sunflowers growing in the fields nearby.

The key to La Mirande's decoration, according to Graf, is his freehanded use of color and his uproarious combinations of printed and woven textiles—as many as fifteen in a single room. "The confusion is deliberate and controlled—my way of evoking a wealthy, lively heritage," he explains. Toiles de Jouy from Bracquenié (one of the great French fabric houses) push right up against modern-day renditions of the cotton *indiennes* that entered Marseilles from India in the 17th century. Hand-blocked papers, with their 18th-century designs of cartouches enclosing escargots and pitchforks, were soaked in water, then wrung out to give them a cracked, worn texture. Graf says he wanted people to look at the rooms and imagine the layers: "That sprigged Sèvres porcelain looks like it belonged to the great-great-grandmother." "Those patterned cement tiles in the hall must have been laid in the grandfather's day." "The crunchy seagrass rugs bound in canvas—they look like they were put down yesterday."

And yet because the quality of each detail is so high and everything is so brightly polished, Graf's work does not descend to the pastiche style of decoration that gives château hotels in France a bad name. In those well-meaning establishments, a lot of dusty odds and ends of uncertain pedigree conspire to make guests feel restless rather than relaxed.

"Professionals in the hotel business said we were crazy to open to the public because of the antiques," says Martin Stein, the owner's son and La Mirande's artistic director. "But our clientele has proven them wrong by showing an extraordinary respect for everything we have done. Normally if you want to be the number-one hotel in a town you have to have the most up-to-date appointments, but we have taken the opposite approach. We are seducing people with the past." ■

Christopher Petkanas, the author of At Home In France *(Rizzoli, 1990), is currently writing a history of the New York decorating firm Parish-Hadley for Little, Brown.*

Hotel de la Mirande, 4 Place de l'Amirande, Box 793, 84000 Avignon, France; 011–33-9085-9393; fax: 33-9086-6-85. Most rooms have views of the Palais des Papes.

For information about the Avignon Festival, call 011–33–90–82–6708 or write to Festival d'Avignon, Cour d'Honneur, Palais des Papes, BO 492, 84073 Avignon, France. In the United States, call the French tourism hotline (France on Call) at 1–900–990–0040 (50 cents per minute).



After all these years there's only one thing wrong with Mrs. Krane's Maytag: it's still avocado.

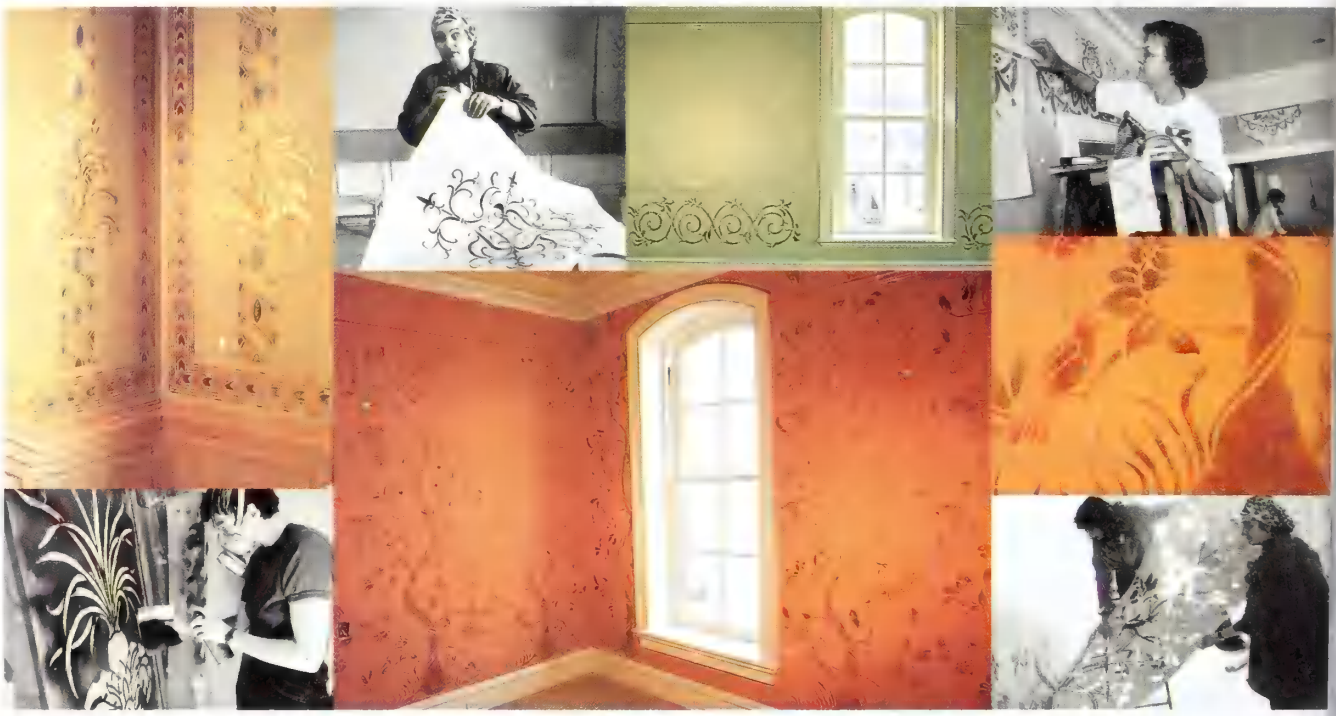
It's not often we report that people have problems with our washers, but Mrs. Kathy Krane of Western Springs, Illinois, is an exception. In all the time she's had her Maytag washer, she's only had one repair. The fact is, her washer shows no signs of giving out any time soon. And that's just the problem, because it's avocado. Mrs. Krane didn't choose the color, her washer was a gift. Besides, back in the '70s, avocado was very popular. She always figured in ten, maybe twelve years, she'd have to replace it. Then she'd be able to choose a new color. Sorry, Mrs. Krane, but this isn't just any old avocado washer, it's a Maytag. We can't promise that every Maytag washer will last this long, but all our washers are built to last longer and need fewer repairs. In her letter Mrs. Krane included some advice for anyone looking for a new washer: make it a Maytag. Better still, she suggests, just make it a plain white Maytag.



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Stenciling with a pro



When a Connecticut inn opens early this summer, one of the main attractions will be the walls. They were stenciled by English master Lyn Le Grice and amateurs who learned her soft, sophisticated style

BY SALLY CLARK

"*Sh..sh..sh.* That should be the sound of your work. If you hear *sssssssshhhhhhh* you are spraying too hard," says Lyn Le Grice as she *sh..sh..sh*es a can of Plasti-Kote spray paint gently over a stencil resting on a large piece of paper on a table. "You just want a soft, soft film of color."

Intently watching Le Grice's demonstration are a housewife and a man who until recently owned a natural foods store. In the next room a lawyer, a hairdresser, an Audubon Society administrator and several amateur and professional artists are carving stencil designs in oiled manila paper with Stanley knives. They have come from surrounding towns and villages to a makeshift classroom in an empty office building in Westport, Connecticut, to learn Le Grice's special stencil method.

All had answered an unusual notice in the Westport newspapers. Rather like a casting call for artists and would-be artists, the notice offered applicants the opportunity to attend a series of classes directed by English stencil artist Le Grice who has written two books on the subject and has a third due to be released here this summer. At the end of the session students would be commissioned to stencil the interiors of a Westport landmark being transformed into an inn. "Novices welcome," the notice announced. *(Continued on page 40)*

Lyn Le Grice (TOP CENTER AND BOTTOM RIGHT) **teaches her students to create flowing designs on a large scale. Color views of the inn's rooms before the furnishings arrive,** CLOCKWISE FROM TOP LEFT: **Pineapples, the symbol of hospitality, dominate the lobby; a vine motif; bird detail; the students dubbed this the Tree of Life room.**

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Continued from page 36

A notice about the classes in the local newspaper attracted folks who had never picked up a paintbrush in their lives



Students at work (FROM LEFT): Christina Ventoso tapes her stencil to the table; Tom Lasko lifts a stencil to assess his spraying technique; Sarah Kennedy consults with Lyn Le Grice on the placement of stencil designs.

The landmark is National Hall, an 1873 Italianate building that rises on the west side of the Saugatuck River. Arthur Tauck of Tauck Tours, a Westport travel entrepreneur, rescued the structure, originally an office building, and is turning it into the fifteen-room Inn at National Hall, to open in early summer. In a tribute to Westport's past as an artists' retreat, Tauck decided to have local talent stencil the restored interiors.

Le Grice has journeyed from her home in Cornwall to direct the stencil project. Her London commissions include Regine's nightclub, Blake's Hotel, Harrods, and several other luxury buildings and private residences. Cookie-cutter rows of ducks and hearts are not her style. Using ozone-friendly paint, and designs based on her flowing drawings, Le Grice creates embellishments of built-up colors so shimmering with light and shade that they have the three-dimensional quality of ornamental plasterwork. Tonight she is showing the class how to achieve that sculptural effect.

"Lyn is into a natural kind of line," says Jerry Liotta, one of the professional decorative painters in the class, as he cuts feathers into a stencil for the wing of a hen. "If I were going to draw a circle for a commercial project I'd use a compass, but Lyn has us draw freehand so the designs have more life to them. That's why her work never looks mechanical."

Taped to the walls are schemes for the hotel's rooms, each one different. They were devised by Joszi Meskan, the San Francisco designer overseeing the interior decoration. The students have bestowed nicknames on each room to distinguish them during the project. The Tree of Life room was inspired by the exotic Bailey & Griffin chintz Meskan selected for the curtains. The Sheriff's room was so dubbed because of the stars—like those on a sheriff's badge—that will be stenciled on the cornice.

With Meskan's schemes as a starting point, Le Grice has led her students through the steps involved in creating stencil motifs to complement any decor. After a visit to National Hall she had them sketch ideas, and then sifted through the sketches and chose the most appropriate ones. She encouraged the students to look at books, photographs and other graphics materials when researching the designs for the final stencil patterns. Tom Lasko, the former owner of a natural foods store, who created a stencil for an enormous curlicued vine, consulted the 1856 classic *The Grammar of Ornament* by Owen Jones.

Le Grice darts across the room, stopping to help cut a stencil or adjust a design. A gifted teacher, she has shepherded this group with diverse backgrounds and skills into a cohesive team, eliciting ideas, coaxing and nurturing each of them.

"Lyn responded to our ideas and had us work to a professional standard," says Valerie Ebert, an attorney who was making a stenciled border for the Cecil B. De Mille room, which has fabric with full-blown sphinxes on it.

Nearby, Sharon Ranney is working her Stanley knife into the bulbous onions she has sketched in robust garlands onto the manila board. "They'll be bronzy, coppery onions," she explains. Ranney taught herself plumbing and basic electrical wiring to remodel her house, and signed up for the class because she recently decided to become a decorative painter. She invented the onion motif when she learned that onions were a famous Westport crop in the 19th century.

Two weeks later, the stencilers are at National Hall. In Room 205, Alice Williams climbs up on a ladder to reach the top of the seven-foot-tall Tree of Life stencil. She had never stenciled before the classes, but she is now expertly *sh..sh..sh*ing the wall with nut brown Plasti-Kote paint. As she sprays, branches unfurl. On the coral wall to her right several trees have already taken root. Their gilded shapes are even more flamboyant than the chintz that inspired them, and the birds perched in the branches glisten like vermeil. The sunlight bouncing off the Saugatuck River lights up the gold trees, turning them into an enchanted forest.

"I never thought I could do anything like this," says Williams, climbing down the ladder to assess her work. She gives her handicraft a critical nod of approval, reaches for a can of bronze spray paint and climbs back up. ■

Sally Clark is a contributing editor to Art and Antiques *and wrote the text for* House Beautiful Color, *to be published in August.*

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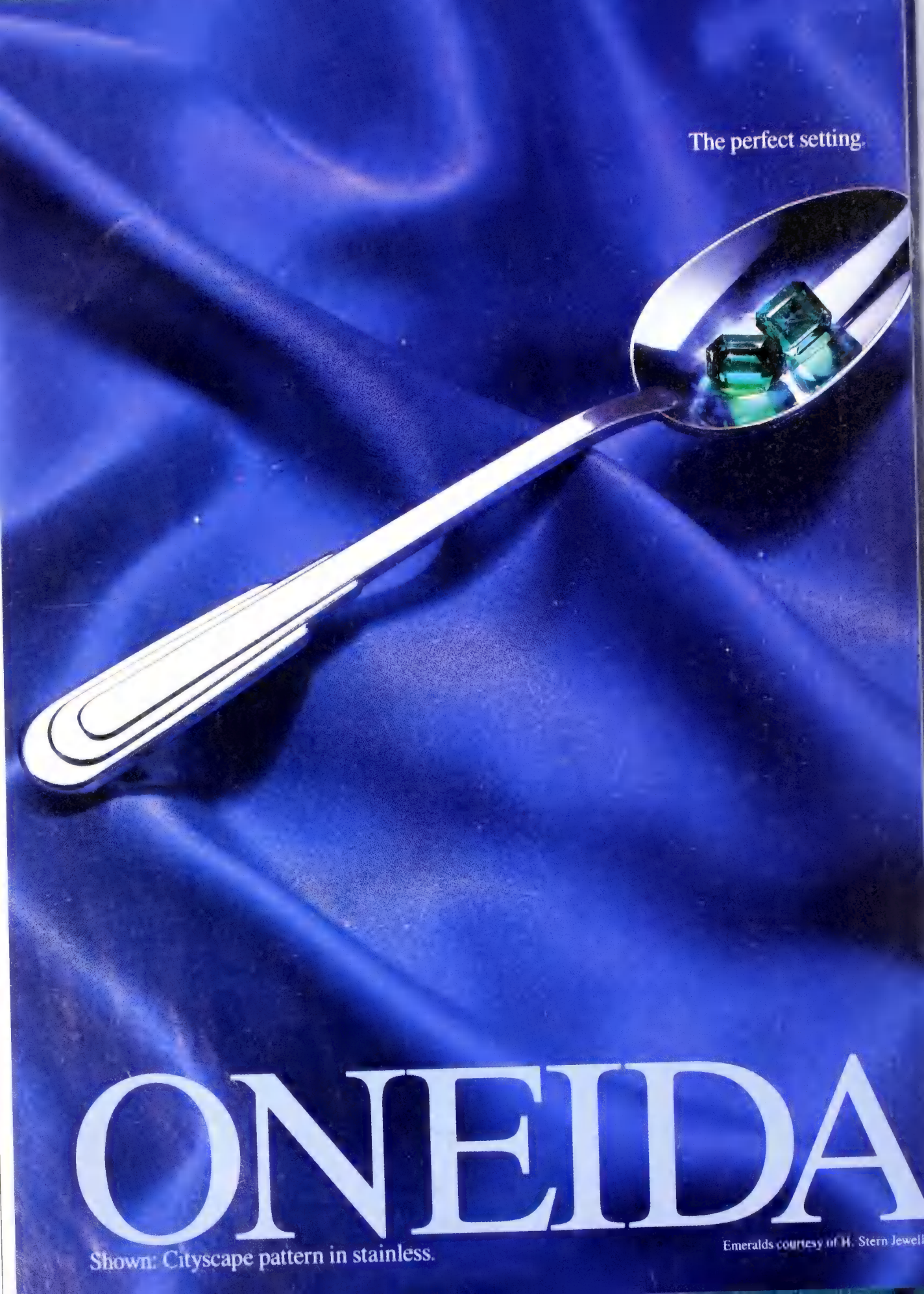


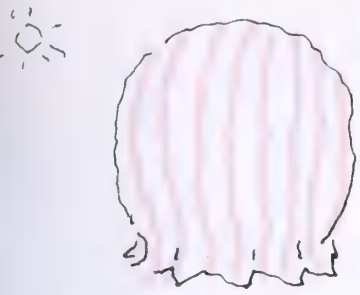
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Slipping into summer

There's a relaxed look to the rooms photographed for this issue of House Beautiful not unlike the relaxed mood that we all slip into for the summer. But don't let that laid-back quality fool you; these rooms were chosen with as much care as any we include in our pages. Because they are in houses that people escape to for private leisure pursuits, they contain a wealth of charming ideas that all of us can learn from as we create our own personal interiors. Many are the second houses of people with a strong sense of style, houses that are more playful than primary residences, and the concepts are eminently adaptable.

Take Sig Bergamin's bungalow getaway: daylight reflecting off white walls, casual antiques, easy slipcovers in blue or green and white cotton stripes. It's full of details any of us would borrow. The three I like the most: Bergamin's use of strong black-and-white photographs instead of paintings; the simple slab of glass over an exposed radiator that does double duty as a bar or countertop for flowers and a collection of colored Murano glass; separating the head- and footboard of a wonderful old metal and brass bedstead to serve as matching headboards for a twin-bed guest room.

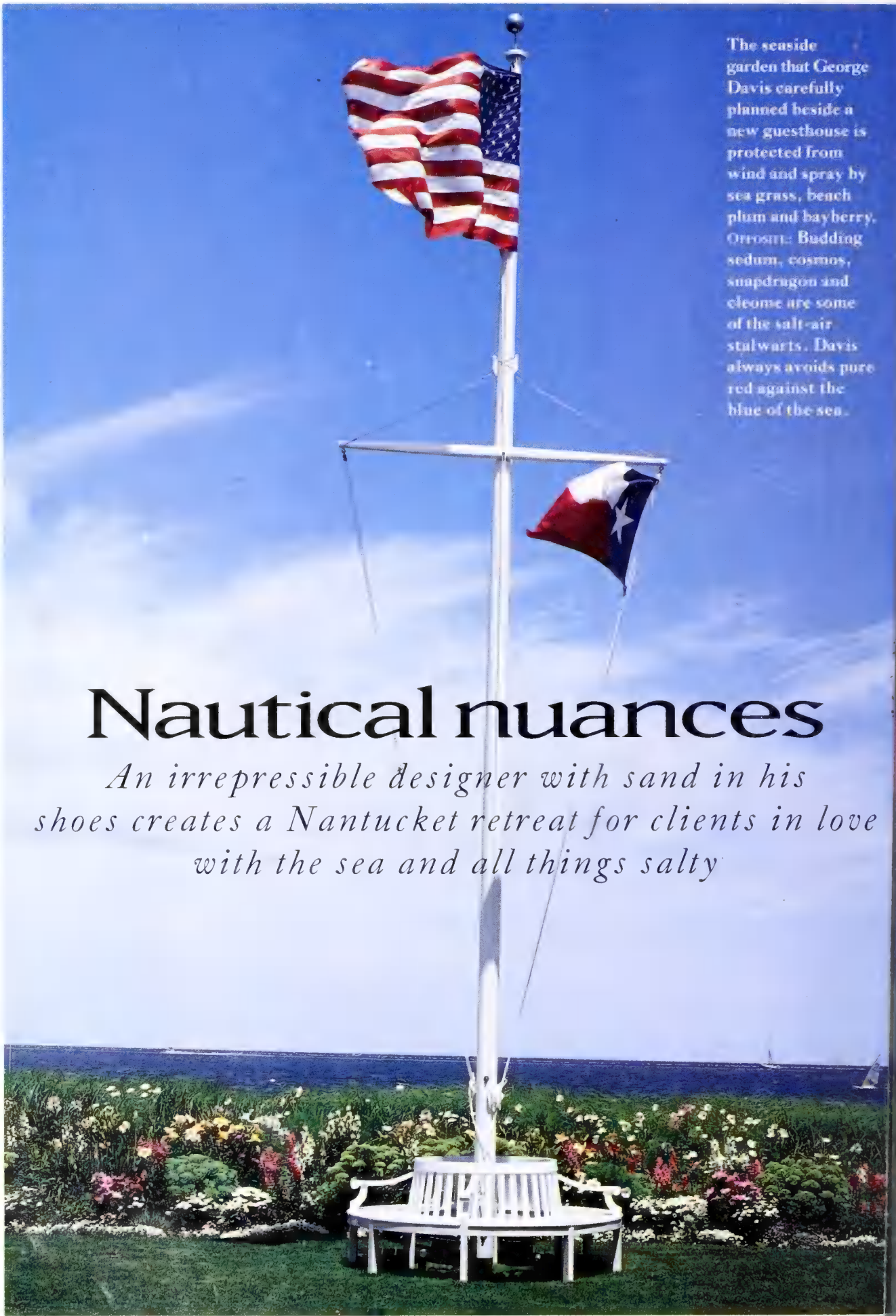
Carol Gramm and Jack Bunce's "new house with an old aura" is also filled with adaptable ideas. We especially like the bareness of it all: the smooth polished floors, the curtainless windows. We like antiques set off with white cotton slipcovers—easy to remove and wash. We like the careful detailing of woodwork around doors and bookcases to give this brand-new house the charm and character of one much older.

The inspiration is here; the fun for you is to look through the pages and see what they trigger as you make this July a month of renewal.

Have a happy summer,

Louis Oliver Gropp

EDITOR IN CHIEF



The seaside garden that George Davis carefully planned beside a new guesthouse is protected from wind and spray by sea grass, beach plum and bayberry. OPPOSITE: Budding sedum, cosmos, snapdragon and cleome are some of the salt-air stalwarts. Davis always avoids pure red against the blue of the sea.

Nautical nuances

An irrepressible designer with sand in his shoes creates a Nantucket retreat for clients in love with the sea and all things salty



BY E.T. LECHAUX
PHOTOGRAPHY BY
LILO RAYMOND
PRODUCED BY
DARA CAPONIGRO

The designer of a new two-bedroom guest cottage on Nantucket Island began planning it with pond yachts as his theme—those 19th- and early 20th-century racing sailboat models that were once, as he puts it, "the Lionel trains of the smart sporting set." Hundreds of small boys and their fathers were pond regatta regulars, and surviving models are collected avidly.

Designer George Davis, an affable man who wears rolled-up sleeves and faded "Nantucket reds"—the cotton pants that are an island uniform—has thrived in the design world for 25 years from his Atlantic outpost, where he is also proprietor of an antiques shop, Weeds. Clients had come to him for this auxiliary building on a waterfront property where, several years before, he had renovated their main house.

Davis's first vision for the cottage was a fleet of antique pond yachts on top of an immense pine wardrobe—one he had already discovered on an antiquing expedition to Bath, England. His bemused clients, who share his passion for Nantucket, loved the image, gave the go-ahead, and the eight-month project was launched.

The designer enlisted the aid of builder Patrick Taaffe, with whom he has often collaborated. The exterior of the 1,200-square-foot house is sheathed in shingles that will weather to blend in with the hundreds of "gray ladies" all over the island. "When it was time to design the interior," Davis says, "lurking in my mind was the fear of chowderhouse tchotchke style," but there was no danger. His confirmed taste for uncluttered comfort and pristine details, many of them nautical, precluded any sort of lobster net, cork-bobbin kitsch.

Taaffe (rhymes with safe) meticulously incorporated rope-carved wood trim from Italy into crown moldings, baseboards and cupboards, all painted a shipshape white. A Maine artisan, Peter Chandler, worked with Davis to create delicately hued wood inlays: the signal flag stair risers, the compass rose on the floor. They were tinted to achieve the mellowed effect the designer sought. "I wanted to tone the colors down," Davis notes, "to create an illusion of naturally sea-faded, sun-faded wood." Rooms are decorated in a warm, neutral beachlike palette of beiges and buffs and creams—tones Davis returns to again and again.

The designer had two muses at his elbow as he worked on the guest cottage. One was Winslow Homer, whose seascapes and scenes of island life have always inspired Davis in both his color palette and in the sense of place he tries to create. The other was Celia Thaxter, whose garden on the Isles of Shoals he had visited as a young man and held in his mind's eye as an inspiration ever since. He thinks that Thaxter would feel at home in the lush seaside garden beside the cottage.

Davis has rules for gardening near the sea. "Never use red flowers against the water; the blue and red are harsh together. Respect the microclimate. Plants must be salt tolerant, and you need banks of sea grass, beach plum, rugosa and bayberry to screen the more fragile perennials against wind and spray."



Two of the old English pond yachts that were part of the designer's vision for the house stand on an old oak mantel beam found and carved by Connecticut artisan Bill Murray. Exhortation paraphrases Tennyson. Armchairs of split rattan have cushions slipcovered in herringbone linen with mocha suede piping. In front of the beige sailcloth sofa stands an Irish kelp boat from Robert Altman's antiques shop in New York. With the addition of a tray, it is useful as well as evocative. Bare windows admit light and breezes. Floors throughout the house were bleached and glazed.


"FOLLOW YOUR GLEAM..."



Scotch broom, snapdragon, cosmos and lupine in lush profusion.



Pond yacht regatta on an English pine wardrobe in the living room.



Rare 19th-century Staffordshire transferware in seagoing motifs.



Over the arched doorway into the larger of the guest rooms, on a small bracket bearing carved rope molding in two sizes: a grouping of real shells.



Set of chairs is carved with ports call; fixture was ship light.



A British porter's chair with high back; an antique fishing creel.



Inlaid signal-flag stair risers were tinted to look old and faded.



The birdhouse-turned-lamp glo at night, a homey beacon.



The porch and balcony of the guesthouse face northeast toward Nantucket Harbor's entrance. Sleeping quarters are downstairs, living spaces above.



The arched cupboard was inspired by one in an old ship's cabin.



On the porch hangs an antique ship's bell to call family members.



On the floor, an inlaid compass rose really points to the north.



A 72-inch-tall pond yacht catches the light in a staircase window.



The family's rain gear makes a harmonious color statement.



Nautical details in a guest room include English brass anchor-motif andirons, painting of a boathouse, new tin-rigged weather vane on mantel.



Beaded board walls and rope trim give a vernacular look to the main bedroom. Guests must step down from an arched doorway. OPPOSITE: This is the view from the porch.

For more details, see Reader Information







To the manoir born

A lifetime of sentiment links a couple to the setting for their new French-style house and its secluded garden

BY ELLEN STERN
PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY CAROLYN ENGLEFIELD

The owners of this very new and very Gallic house have lived in Manhattan and Milan, but all roads have led back to Southampton, New York, on the eastern end of Long Island. "This," says Catherine Murray di Montezemolo, "is the area I have always known." She has been a fashion editor at *Vogue*, European editor of *Harper's Bazaar*, and fashion director of Lord & Taylor. Her husband, Alessandro di Montezemolo, was chairman of Marsh & McLennan, Inc., the world's largest insurance brokerage.

Two years ago, when the couple decided to down-scale and sell the house they had built in 1959 on family land overlooking the Atlantic Ocean, they would be building on familiar soil indeed: the three-acre pasture where their favorite horses had grazed.

"In my early days," says Cathy, who was one of five girls and two boys, "you came down for the entire summer. The car would be packed, the house in New York would have sheets thrown over all the furniture, and it took you four hours to get here." The Murrays lived in a renovated barn, and had a beach house on the dunes, with a sun roof perfect for roller skating and picnics, which was destroyed in the 1938 hurricane. "Not a splinter left," says Cathy, who watched the ocean take it. The family also came down for Thanksgiving and Christmas, when winters were so cold that they skated on the frozen lawn.

Cathy began riding at six. "We ha five or six horses," she remembers, an she sailed and played tennis, too, bu not very much. Riding was her passion.

Alessandro—also one of seve children, with land and titles i Piedmont—galloped from childhoo into the Italian cavalry, where he be came a major and also captain of th military polo team. After being shot i

Built two years ago on a Southampton, New York, horse pasture, the *manoir*-style house (ABOVE AND OPPOSITE BELOW LEFT) **overlooks a pond dotted with lilies; inhabited by goldfish, carp and frogs; visited by the occasional heron or turtle. Tall windows overlooking the beige-graveled courtyard are embellished with wrought-iron balconies by Patrice Humbert of East Hampton, who also worked the entrance gate and interior staircase.** ABOVE RIGHT: **The formal garden, designed by Penelope Maynard of Bedford, New York, is especially dense with roses. "I'm never without a huge amount of flowers," says Cathy di Montezemolo** (OPPOSITE BELOW RIGHT), **"and they're all pale."**











"Yellow is such a sunny color," says Cathy di Montezemolo of her living room walls, "even in bad weather, and out here it can get very foggy." Adds decorator Barbara Moller, "This is a living room that's really lived in. It's not a museum." The 18th-century mantelpiece of hand-worked pine with fruitwood appliqué is from an Irish manor house; the tiles are English. Bruce Moore's landscape above it reminds the owners of the allée of linden trees that shade the drive to Alessandro's house in Tuscany. Marble obelisks, a French brass inkwell, and Henry Koehler's drawing of kissing artichokes adorn the sofa table in foreground. The doorway is one of seven in the house intricately molded by the builders, John and Robert Welteroth of Otter Pond Construction in Sag Harbor.



lessandro is a wonderful cook," hy says. "Risotto, pasta. I do salads lamb chops." But for the most t, the kitchen (RIGHT) belongs to indispensable Martine, who pares classic summer lunches of pacho, rice salad with fresh etables and pignoli nuts, vitello nato, and peach sorbet. An ernational bouquet of wooden les, rollers and scoops sprout from white jars found at a shop in New rk. The interior window offers a w of the dining room, where ssandro has his breakfast every rning. Cathy takes hers upstairs in , her oatmeal and fresh orange e served on a white wicker tray. the shelf above the window, some he creamware collection that rims kitchen. OPPOSITE: In the new inet with old doors—19th-century hed glass panels from Belgium, ich had to be painstakingly noved from the original wood ore being refitted—are cherished rray family heirlooms such as ther's silver punch bowl, and very champagne glasses etched in gold.





North African campaign, he uired a silver shoulder. In 1950, the ng marchese went to Paris on staff of Dwight D. Eisenhower, ly appointed commander of NATO es in Europe—where he also served ingo partner to Mamie. He came America in 1955, joined Marsh McLennan, and he always rode. is, it was with the greatest sadness , after breaking his ankle two years Alessandro obeyed his doctor and e his last two jumpers good-bye. or several years before they engaged r designer and builders, the couple had been clipping ideas from magazines. The house, in effect, was designed by committee, and all committee members agree it was a joyous collaboration. "Before we even broke ground," says Barbara Moller, their decorator from nearby Water Mill, "we'd sit around in meetings. Cathy would say, 'I've always wanted this,' and it would be incorporated. When we designed the woodwork, knowing how she loves bows and flowers, we incorporated that. I love French, Cathy loves French, and Alessandro would say, 'What is this with the French?'"

The house certainly looks French. Its architectural designer, Millard "Sandy" Peabody, of Southampton, calls it "sort of a château style, like you'd see in southern France, or Italy, with the square tower, the steep, peaked roof and tall French windows." Builder John Welteroth, of Otter Pond Construction in Sag Harbor, thinks it is "kind of a replica of an Italian country estate."

Whatever its lineage, Alessandro insisted it be stucco. "Shingles are very beautiful, but stucco and stone make a house more solid, more substantial for eternity," he says, voicing a timeless

Alessandro di Montezemolo fell in love with Catherine Murray when he saw her among eleven young New York socialites on the cover of Life *in December 1958. He wooed her with bouquets, and they have been surrounded by flowers ever since.*



"We can put several round tables here for a lot of people, or feel quite cozy with just the two of us," Cathy says of her dining room (ABOVE AND ABOVE RIGHT). The larger of two French country tables, draped with cloths collected from all over the world, is usually graced with flowers from the cutting garden or with a centerpiece of fresh vegetables. RIGHT: In the guest room, 19th-century French country beds of fruitwood are dressed in tufted coverlets of green and white. The window seat, in Pierre Deux fabric, offers a view of the pond. OPPOSITE: Beyond the posies, a birdbath, painted bench, a sundial and two of four statues representing the seasons.











"This is where we can be totally apart," says Cathy of her exuberant master bedroom (ALL VIEWS). Here, on antique wicker chairs and chaises, is where they read and watch television, and where Cathy works on the needlepoint seen all over the house. Her dressing table is backed by an upholstered screen that holds antique valentines, invitations, a heart-shaped satin pincushion. Her chair is 19th-century French, covered in Brunschwig fabric. The bed wears Italian bedlinens and fabric by Hinson, and all the lampshades are handmade by Stella Rentz of Poughkeepsie. On the 19th-century painted-pine mantelpiece are 19th-century Limoges plates; tiles are delft. The painting by Nicky Gioia Mitchell represents a Hamptons beach.

For more details, see Reader Information

an belief. "With shingles you think, ce shack for July.' I always thought when I stopped working, this ld be my place of retirement...silent, quil, with my beautiful lady."

A lovely entrance was important," ler says. "It's at least twelve feet e and beautifully accommodates e closets for guests' coats. But most ortant, the house had to have a sec- floor forbidden to everyone else. master bedroom is dazzlingly ht and spacious, a retreat in blue white—and, as it turns out, an ntional reflection of the coloring he blue-eyed, white-haired Cathy. provincial cushion fabric is blue; wicker, bed linens, fireplace, and a magazine-filled basket table are white.

In her adjoining atelier/dressing room, papered in the bedroom's blue-and-white-flowered print, Cathy creates a line of custom sleepwear and coauthors the shopping column for *Quest* magazine. In Alessandro's adjoining study, papered in cream with stripes of dark green, he studies to remain au courant for his role as consultant to various corporations.

The living room—with windows facing the courtyard and French doors on the opposite wall opening to the lawn—is painted yellow, which provides brightness in both fair and foggy weather. "I'm just a nut on light," says Cathy. "I wish I could turn the house to get sun all day long." The French armoire, the Staffordshire, the New England mantelpiece with leaping iron hares upon it, the Santa Fe papier-mâché rabbit on the hearth, provide rustic grace. Terra-cotta tile floors—here and in the dining room and kitchen—are a touch of Tuscany, where Alessandro's family has a 500-year-old home.

The couple spends the week in their New York apartment and their weekends here. Alessandro drives while Cathy works on her needlepoint. "Southampton is so accessible," she says. "But still you're in total country. You've got the beach, the glorious sea air—and I have a lifetime of sentiment. This is a very easy place to be."



No-fuss flowers



Decorating and lifestyle author Barbara Milo Ohrbach tells us how she fixes flowers as quickly as she gathers them in her garden



bara Ohrbach prefers bouquets that do not look "arranged," such as this brilliant example by New York's
e of tulips, dahlias, roses, peonies. Opposite: An informal centerpiece in a crate is kept moist with florist's foam.

BY ELIZABETH H. HUNTER

Flowers bloom everywhere in Barbara and Mel Ohrbach's house in Dutchess County, New York: on needlepoint pillows, chintz upholstery, an Aubusson carpet, antique pitchers lined up on a bookshelf, and, of course, in fresh bouquets for every room. Barbara Ohrbach's thoughts are filled with flowers, too. Her newest book, available in bookstores this fall, is called *Simply Flowers.* In it she tells how she makes her own arrangements, and she offers advice on every aspect of the art—even how to collect vases and find a good flower market.

Ohrbach, the author of *Antiques at Home* and *The Scented Room,* chose the title of her new book carefully. She wanted to simplify the very idea of flower arranging. She writes in the introduction: "I think there are too many rules....After all, at times we just want to make simple bouquets with a minimum of fuss." In Chapter 2 she writes, "When you don't have time to fuss, opt for a single-color bouquet that harmonizes with the room." A few pages later she describes a centerpiece of English ivy in a porcelain cachepot and concludes, "Sometimes the simplest solutions can be the best."

Ohrbach avoids hard-and-fast rules, but she takes a firm stand on abundance. "Buy more flowers than you think you will need," she says. "Get two dozen tulips instead of on and if tulips are too expensive, buy two or three doze daisies. You can always afford an abundance of *something*

Although Ohrbach points out that "anything can be vase as long as it holds water," she admits that she prefe antique containers: pitchers of all sizes, port glasses for ti bouquets, a certain silver vase shaped like a basket. "I have few favorites—cut-glass vases and some little silver ones that look good with almost any kind of flowers." Abo collecting vases even more inexpensively than a flea market, Ohrbach has this practic advice: "Check out the attic or baseme when you go home to visit parents. Perhaps you'll find some forgotten so tureens, finger bowls or wine cooler

Among the most helpful the book are chapters on prepari flowers to look their best and last th longest, and on making efficient use of floris Ohrbach thinks it is useful to buy from the same flo regularly, because he or she will order special flowers come up with something spectacular even if you cannot v the shop. And she has this tip about buying flowers a where: "Look at the center and if the pollen has built the flower will not last long after you have gotten hon

For flower arranging tools and equipment, see page

A 1930s pressed-glass basket is packed with pansies (ABOVE) from Barbara Ohrbach's garden. "They took about a minute to pick and gave me hours of pleasure," she says. Here are a few of Ohrbach's great ideas (OPPOSITE, CLOCKWISE FRO TOP LEFT): "Everyone should think more about using leaves of all kinds," she comments about the rhubarb centerpiece for a leaf-theme dinner party. What could be more charming—or more simple—than parsley in a silver beaker? Icebe roses in an antique Wedgwood rose bowl. Ohrbach picked all of these flowers in her garden one August day; the small vases have been collected over the years, some in flea markets. Bright flowers were cut to fit into a short glass vase; "If y are using many different flowers you need not worry too much about whether colors harmonize," says the author.













Like all good professionals, Ohrbach appreciates the work of other experts. This distinctive bouquet of purple and orange—cornflowers, yarrow, Solomon's seal and large arum lilies—came from the renowned London floris Pulbrook & Gould. OPPOSITE: When flowers are as luscious as these roses, the vase can be as ordinary as a jam jar



New house, old aura

In their Hudson River Valley colonial, a couple strives for the effect of long and loving habitation





Two pilastered bookcases, detailed from stock moldings and built out from the wall, create an elegant alcove in the light-filled living room for a walnut game table topped with a pair of gold-leafed 16th-century Italian chapel candlesticks. The American Empire sleigh bed is one of Carol Gramm's favorite pieces. She had to wait until midnight for it to come up at an auction, but she got it for only $145.

Instead of an end table, Gramm sets old leather suitcases beside a slipcovered easy chair (LEFT) "because I don't like to see too many legs in one room." BELOW: One of the Persian cats makes himself comfortable. Gramm spotted the English living room mantel, circa 1850, at Architectural Accents in Atlanta, Georgia. She picked up the two cameo-backed chairs with Sheraton legs at an auction, then reupholstered them in simple white duck. RIGHT: In the study a "fancy" Empire side chair, circa 1830, painted a green so dark it is almost black, is pulled up to a worn English pine table which serves as a desk. The tapestry on the wall is another of Gramm's finds. An old painted chest functions as a coffee table. OPPOSITE BELOW: Carol Gramm and Jack Bunce curl up on the walnut sleigh bed.



Y CHRISTINE PITTEL
HOTOGRAPHY
Y ANTOINE BOOTZ
RODUCED BY
ARAH KALTMAN

Whenever Carol Gramm, a successful model, went off on location, she aded straight from the photo shoot to e local antiques shops. By the time e sat down to plan a house with New ork architect Heather Faulding, she vned a fine collection of furniture. nce the type of period manse she visioned as its setting rarely came on e market in the Hudson River Valley mlet where she had settled with her sband, Jack Bunce (a former model, iom she met on a shoot), they decid- to build one. Nestled into a tree- ided hill planted with daffodils, their w pale yellow two-story clapboard lonial was deliberately designed, 's Faulding, "to look as though it has en here for about two hundred years."

The dignity is in the details. Bunce painstakingly gathered ten tons of moss-covered fieldstone to lay the foundation. Wide cherry floorboards and handsome moldings define beautifully proportioned rooms and convey a sense of quality and age. Gramm insisted on solid cherry kitchen counters instead of a synthetic surface. The point was to let the house age gracefully, as antiques do, so they used only natural materials.



Yet character need not preclude practicality, nor be expensive. These old-fashioned small-paned windows can be fitted with insulating energy-saving panels during the winter. Baseboards and trim are made up of stock millwork ingeniously combined. Faulding hid prefabricated fireplaces behind lovely old mantels. (Gramm struck gold on location in Atlanta, finding two of the four mantels and all 28 salvaged doors at one store.) "I am an ardent functionalist," says Faulding, who worked in modern conveniences like central heating, a steam shower, a microwave oven, ample closets and a laundry chute.

Architect and clients worked closely to achieve a strong-boned, spare traditionalism, which Gramm then carried through in decorating, distilling traditional style down to the bare minimum so it reads as classic and refined. She chose a subtle ocher with just a hint of green for the walls—almost the same



Handcrafted details, like the old carved mantel in the dining room and new custom-glazed cabinets in the sunny kitchen, contribute a feeling of permanence and grace

shade as the yellowware she collects. "All the rooms are the same color," she explains, "but lightened or darkened, depending on the effect that I wanted to achieve." It is brightest in kitchen and hallways, more somber for the study. Brilliant white trim, warm woods and a few black accent pieces complete the palette. "A little black here and there works wonders," she says with a smile. The only pattern comes from the antique quilts or shawls draped over the comfortable sofas and easy chairs that are slipcovered in white duck—"I chose white, because I like to wash everything. I slipcovered my furniture the first year I got my animals." Gramm has six cats and one retriever, and she lets them sit wherever they want.

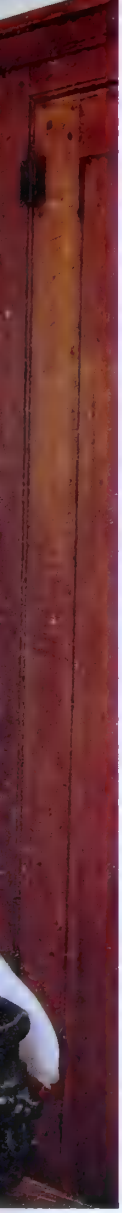
"I like big open spaces, high ceilings and the very simple lines of Empire furniture," says this model, who is now moving into a second career as an interior decorator. "I wanted to show off my favorite pieces so each object catches the eye. Everything looks better in this house than it ever did before. Jack and I agree that our architect did an excellent job."

Faulding returns the compliment. "Carol had a very clear idea of what she wanted." In fact, the first facade Gramm sketched for Faulding almo exactly matches the house as it stan today. To stretch the budget, the you clients tackled a lot of the work ther selves, including the landscaping a interior painting.

Gramm patched and painted all t reclaimed doors, and even learned h to install doorknobs and lock mech nisms. The brass hardware in the hou was allowed to oxidize to a dark, smo finish to enhance the feeling of age.

"Building this house was a gr experience," says Gramm, still bri ming with energy. "As a matter of fa I'm ready to do it all over again."

Gramm loves the lilting lines of the old meeting hall chandelier (LEFT) and uses it as the only light source in the dining room. It burns candles, not electricity. An array of apples and decanters echoes the still life painting by local artist Robert Gary propped on the mantelpiece. RIGHT: A primitive armoire with traces of the original red paint holds table linens, china and liquor within arm's reach of the dining room table. BELOW RIGHT: Tall custom kitchen cabinets come all the way down to the counter in traditional British pantry style. Slim cutlery drawers above the countertop hold knives, forks and spoons, neatly separated. The yellowware jars on the cherry-topped island are just a small group from Gramm's collection of more than 150 pieces, which she cooks and serves with. BELOW: A windowsill vignette of silver candlesticks and the glass decanters she also collects.











In the master bedroom (LEFT) a black-and-white jacquard coverlet is folded on a four-poster bed. An empty frame rests on the mantelpiece. The mirrored door on the corner cabinet is so heavy that Gramm keeps cement blocks behind the cornice to prevent the cabinet from toppling when she opens the door. CENTER, LEFT TO RIGHT: A cozy chaise in the corner offers a welcoming retreat. The sink in the guest bathroom is an antique, found in St. Louis, as is the medicine cabinet. Artist Robert Gary made the picture frames that accent the medicine cabinet mirrors in the master bathroom.







RIGHT: Gramm chose an old cast-iron bathtub because the back is so comfortable when you sit in it. The twin sinks and unlacquered brass faucets are new masquerading as old. OPPOSITE: White duck makes a simple canopy draped over the plain pine bed in a guest bedroom. Fringed Victorian throw that tops the Marseilles spread is from the same period as the gilt mirror.

For more detail see Reader Information





Breezy does it

It took designer Sig Bergamin barely two months to turn a bungalow into an easy-come, easy-go summer haven. The secret: daylight, lots of white, and unpretentious pieces



Starring summery, natural textures—wicker, sisal, chambray—this 1920s shingled bungalow in Southampton, New ork, shuns formality. Owner Sig Bergamin has pulled such casual pieces as a 1930s wicker table, an Art Deco leather hair and a rattan porch chair (OPPOSITE) around his living room fireplace. ABOVE: Against fresh white walls and floors, gamin plays a few crisp touches of color, such as the armchair's Clarence House stripe. BELOW, FROM LEFT: Photograph of arm by John Hall and of Horst P. Horst with a friend taken by George Hoyningen-Huene, from Bergamin's outstanding collection. A glimpse of the sunny dining room, all simple shapes and bright flowers.









JUNE KURT
OTOGRAPHY BY JOHN HALL
ODUCED BY SARAH KALTMAN
D SARAH McPECK

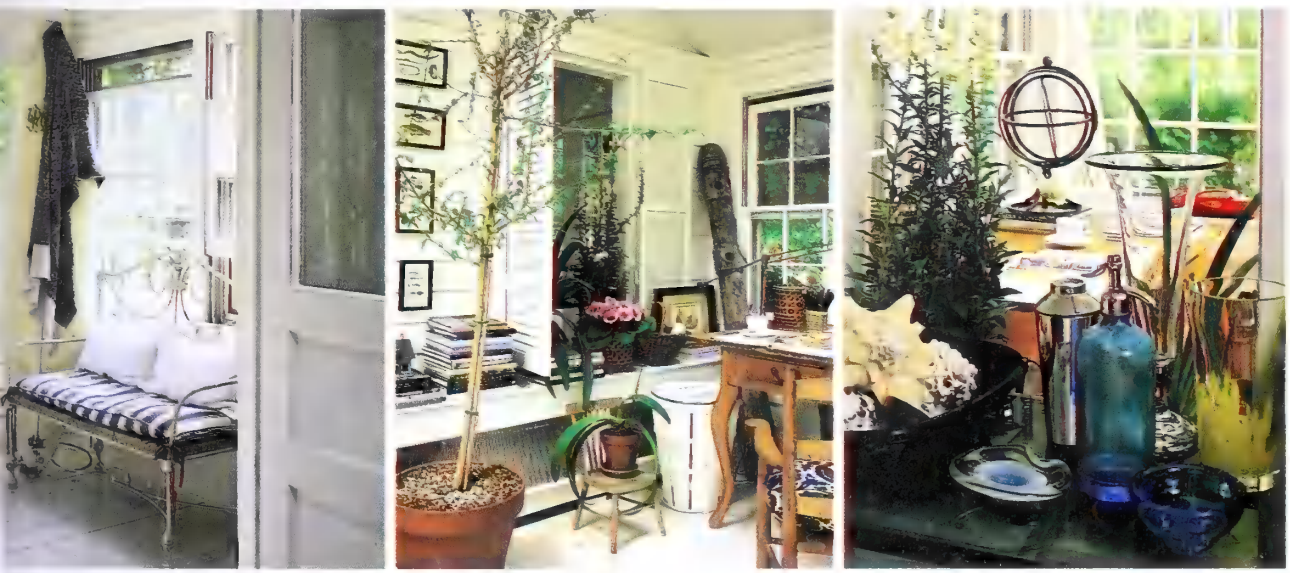
f course I love rich fabrics, glamour, wonderful ques," says Sig Bergamin, setting down armloads of cut ers and groceries on his dining room table. "But not ne wrong place. Here I want to be simple, to clean mind, because my regular life is not simple." The York– and São Paulo–based designer has been back forth to Brazil twice since he last escaped to his galow near the sea in Southampton, New York. And for moment, all he wants to think about is flowers. Out e the clear vases, the scissors, and soon all through the se, bursts of blossoms flare against the white walls like ime torches. Only then does he remember to hang up acket and put away the groceries.

his homecoming ritual takes only minutes as Bergamin es with characteristic decisiveness. The house, bought years ago on a chilly April day, was renovated and ely decorated—down to the hung photographs—by the rth of July weekend. The new owner's first priority was ght (the sun, after all, is a fierce presence in his native il). So the attic windows over the bedroom were retained n the second-floor ceilings were raised right to the roof. no window got more than a gauzy linen shade for dress- Bergamin painted everything white, that great reflector: s, floors, the new beams upstairs where the attic was— even the exterior brown shingles. Suddenly the small ns seemed larger, airier. "And now," he says contentedly, ever turn on a lamp in the daytime."

he casual pieces he swept up for his weekend retreat in flea markets and local shops—from accessories to iron beds to an Art Deco armchair—have a motley conviviality, as if a single family had gathered them over time. What holds everything in a spirit of unity is Bergamin's insistence on the freshest, most summery fabrics and textures—a straw basket here, a rattan chair there, a sofa slipcovered in chambray. ("I like the cool feel of it against my legs," he admits.) Nothing more prepossessing than a set of slatted folding bistro chairs found in Paris serves for dinner guests, making their own philosophical stand for living the uncomplicated life. The designer even took away the box that shielded the dining room radiator and painted the fixture white. "Why hide it? It's a good honest radiator."

Followers of Bergamin's work on several continents would be hard put to recognize his style in this very American weekend cottage. But then, the man who speaks four languages also designs multilingually—treating each challenge individually. "I've been called a chameleon," he laughs. "I do modern, classical—whatever seems right for that client in that place. I try to go inside the culture I am dealing with"—and he gestures as if diving. In fact, no decorating job he has ever done resembles this breezy Hamptons cottage. "My weekend is *my* time," he explains. "This is me. I need books and flowers, but no other clutter; no piles of clothes and things stored away." Yet old friends do recognize Bergamin's personal passions here, particularly his love of superb modern photography and of fine old Murano glass from the 1940s to the 1960s—both of which he was collecting long before they became the rage.

"I love my work," Bergamin says, "but I am in so many places all the time that I wanted this house to feel as if I had lived here for years. Not new-looking. Not demanding anything of me. This," he says, groping a second for the words he wants, "is my home, sweet home."



Sig Bergamin craves two things above all: light and flowers. OPPOSITE: **From a double pedestal found at a flea arket and a slab of white marble, he constructed the dining room table himself; it also serves as his flower-arranging center. Although he is an avid collector of luminous Murano glass vases, Bergamin never uses them for ored flowers, preferring white or transparent vases. Lending shape and contrast to this spare, white room: metal-and-ood folding chairs and a chandelier made of an iron garden ornament.** ABOVE, FROM LEFT: **The entrance, essentially an enclosed porch, has become the owner's study, where a metal settee from the Ralph Lauren Home Collection reates a welcoming corner. At an antique pine desk, and surrounded by his beloved garden books, Bergamin plots his planting for the season. Blue Murano glass, flowers and shells are all personal icons that speak of home.**





The most serious renovation done on the cottage was upstairs, where Sig Bergamin eliminated an attic to achieve height and architectural energy. ABOVE LEFT: An old-fashioned lavatory from Urban Archaeology in New York is dressed up with striped skirting to give the new bathroom nostalgic charm. ABOVE RIGHT: Boat lights and starfish are nautical notes. BELOW: The resourceful Bergamin turned a single bed with matching headboard and footboard into guest-room twins. White wainscoting and simple white linen Roman shades are used throughout the house. OPPOSITE: Small changes—new roof-high beams and closets framing a window seat—made a big difference in the master bedroom where a fan gently stirs the mosquito netting. "When I wake up, I feel I am in the clouds," Bergamin says.



For more details, see Reader Information



TOWER FOR TWO

High above L.A., architect J. Frank Fitzgibbons transformed an odd little house on stilts into a stunning three-story villa for himself and his wife

The back windows of this towering villa (OPPOSITE) look toward Los Angeles over a lap pool that acts as an aquamarine light reflector, casting sunshine into the south-facing windows. An elevator is housed in the metal shaft. The purple color of the chimney was inspired by bougainvillea growing nearby. BELOW: Floor plans show how the placement of living and entertaining spaces on the middle level provided a buffer zone between the couple's two studios and between their bedroom and the guest suite. Each level has a terrace that extends the living space.

BY SUSAN ZEVON

PRODUCED BY BEVERLY McGUIRE AND SUSAN ZEVON

PHOTOGRAPHS BY TIM STREET-PORTER

High on a hill overlooking Los Angeles at the end of a small cul-de-sac stood an ugly li tle house on stilts. When architect J. Frank Fitzgibbons told his wife that he hoped to transform into their home, she was, she says, "flabbergasted." Irma Fitzgibbons is a pediatric anesthesiologi who normally maintains a gentle, calm, unflappable demeanor. Yet despite her great confidence her husband's design abilities, she thought the house was a lost cause.

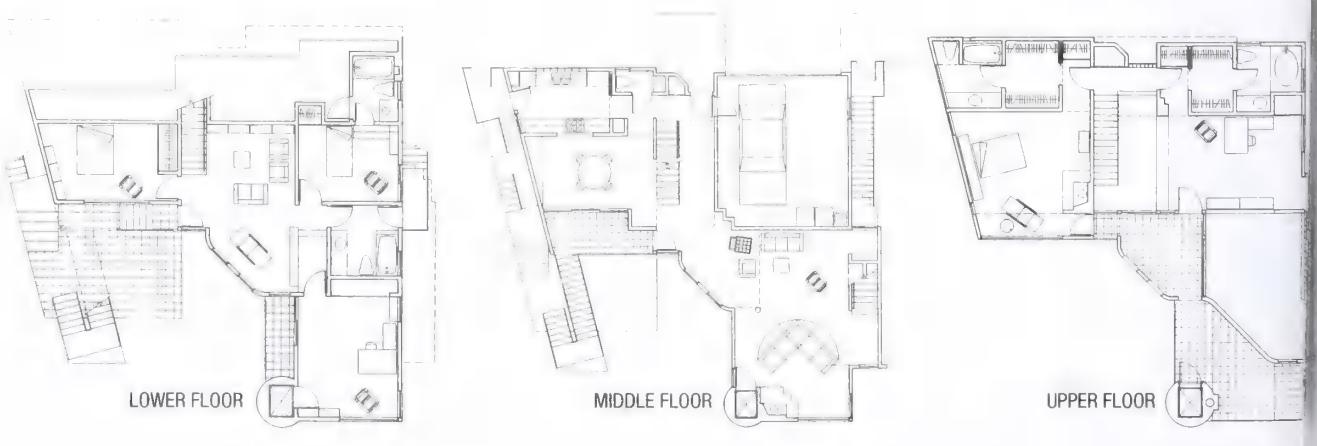
Irma comes from Finland. Frank grew up in Connecticut, but after spending several years Rome he lost his taste for long winters. The couple agreed on California because of the climat When they first moved to Los Angeles they lived in an apartment designed by the distinguish California modernist Richard Neutra, and then in a house that proved to be too small. They need more room—private guest quarters and separate studios that would enable them to work more eas at home. They had been hunting for a house for more than a year when Frank spotted this proper

He is an optimist. "While living in Rome I learned that if the eggs break, you make an omelet," says. "Out of the difficulty comes the solution." So where Irma saw an unappealing house o cramped, steep lot (120 feet deep but only 60 feet wide), Frank saw the spectacular view and, in mind's eye, an L.A. version of the penthouse he had dreamed of while living in Rome. He realiz that if he made the house taller, on a clear day it would have a view across the L.A. basin from c hall to Long Beach, Santa Monica and all the way to the Pacific. Moreover, a house on several lev would give their individual studios and their guest quarters privacy.

Frank took Irma back to the house three times and, as she remembers, patiently explained what had in mind. Standing there on its awkward stilts, the building appeared to Fitzgibbons to have be imposed upon the site. To make it part of the site, he felt it needed to touch the earth. For t reason he enclosed the bottom of the house to form a basement (not shown in plan below) tha currently used for storage and will soon contain a sauna.

The remodeling is typical of what is happening all over Los Angeles today. Houses are oft bought only because the property is desirable—in extreme cases they are completely demolish Fitzgibbons did not demolish, but by the time he completed his renovation, very little of the structure remained. The original rooms, completely remodeled, now form the first floor of the n house, where he placed a guest suite and a studio for himself. Outside, there is a sparkling lap p on this level, which can also be reached by a balconylike outside stair from the two upper stor

A white front door in a sky-blue wall opens to the middle level. From this main doorway y catch a glimpse of the outdoors through the living room windows at the end of a low, narr





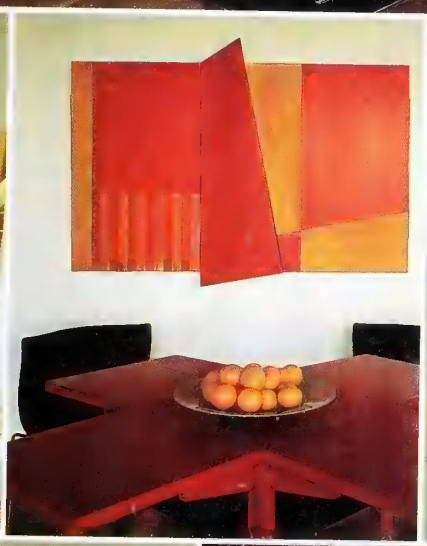


Fitzgibbons designed the L-shaped living room sofa with a Formica ledge behind the back cushions. It is a cozy corner within the sparely furnished, double-height space; one can sit there to face the fireplace or the city views and sunse The zigzag edge of the fireplace is a counterpoint to the sofa enclosure's curve, one of several rounded forms here.

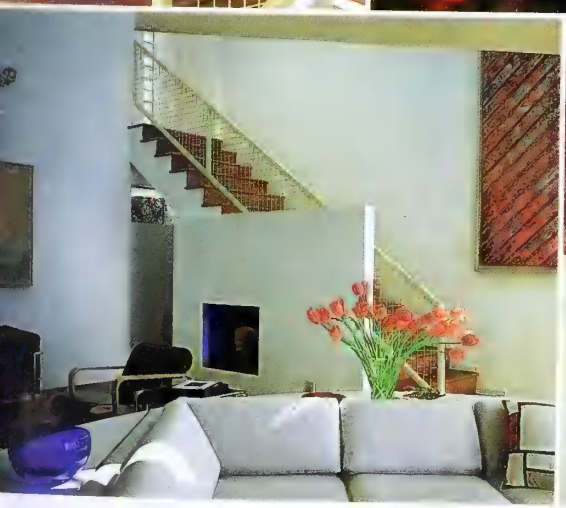


The living room (LEFT) is open to the dining room beyond the stair. A print by Helen Frankenthaler from the Remba Gallery hangs above a black leather Le Corbusier sofa. Rug designed by Martine Bedin from Massini. CENTER, LEFT TO RIGHT: The stair rail is made of industrial mesh but yellow paint glamorizes it; with the vivid shutters open, the dining area is connected to the kitchen. When they are closed, the shutters by artist David Amico are a painting. The garage is at midlevel, convenient to the kitchen.











BOTTOM, LEFT TO RIGHT: Sculpture in the staircase niche is a reproduction of Hygeia, the goddess of health, from the National Archaeological Museum in Athens. A curved copper ceiling hangs over the third-floor landing, which is open to Irma Fitzgibbons's study.

One night view (OPPOSITE) is formed by the twinkling cityscape in the distance and another by the three-story house at close range. The vantage point here is the outside-stair balcony that leads down from the kitchen. RIGHT: Irma Fitzgibbons's study, where she does her research and leisure reading, is tucked away at the top of the house. One wall is open to a stairway that descends to the first-level entry. The curved copper ceiling pays homage to Alvar Aalto, the great Finnish architect. BOTTOM,









LEFT TO RIGHT: The couple steps off the elevator onto the roof terrace. The master bedroom has its own fireplace. A bathroom window frames the brilliant flowers that bloom in the garden. "Even when I'm on call I can enjoy a swim and some gardening," Irma says.

For more details, see Reader Information

hallway. This passage further dramatizes your arrival in a gloriously light-struck two-story space wi views across the sprawling city toward the ocean. At the edge of the double-height room, a staircas one of the two required by the local fire laws, leads to the master bedroom and Irma's study.

Irma, like many Finns, has a strong interest in design. As a child she wanted to be an architec but "didn't have the wings to fly," she says. Of course she still has her opinions. Frank maintains th she was a wonderful "client," because they wanted the same things: lots of light, a white kitchen a pale hardwood floors. "If you use a few nice materials you don't need a lot of details," he says.

They agreed to keep the interiors spare. According to Frank, "A clean, minimal environme allows the mind to be more cluttered." Into the sunstruck spaces he skillfully inserted splashes color, experimenting at the site to see which ones worked well in the particular brightness. "Color very important to me," Fitzgibbons says. "When I traveled in Europe and visited houses I had re about, I was delighted to find that many of my heroes had used color. Le Corbusier's Villa Savoye filled with color. It is only the photographs that are black and white."

But this house was not designed as a tribute to those heroes as much as it was designed for living today and tomorrow. It is for Irma and for her leap of faith, Frank feels, and he has named their ho Irmala, following the Finnish tradition of naming a house for the wife.



Material makeover



A rough country house gains comfort and style with an infusion of fresh paint colors and new Waverly cotton juxtaposed against familiar old building textures

The living room's brick fireplace and wood beams are focal points that looked too rugged against white walls and floors (BEFORE VIEW, RIGHT). Newly painted in pale blue, walls (OPPOSITE AND ABOVE) warm to the sunlight, become cool and refined at night. Whitewashing the brick brought it into harmony with serene cottons from Waverly: washed damask for the sofa's slipcover, overscale Garden Room Stripe for a wicker chair, with Pleasant Valley floral on a throw pillow. Coffee table, Tradition France; console table, Lane.




MOHOLY NAGY









BY ELIZABETH GAYNOR
PHOTOGRAPHY BY
KARI HAAVISTO
PRODUCED BY
SARAH KALTMAN

An old house makes you think. There is architectural style to consider, no matter how simple the building: Do you go with the original period or work in counterpoint? In addition, there is certain to be some wear and settling to contend with: What portion of it is tolerable and even charming? And then there is the inertia factor: Living for many years in make-do ways can stifle your imagination, even though you are wishing for a new decorating plan.

The longtime owner of this humble shingle house, an anthropologist, decided it was time to rethink its interior. He knew that he wanted to work within the existing framework of the 150-year-old structure. Its compact, stacked plan consists of three stories with a wooden spiral staircase at its core. Because every floor has only one or two rooms, each is generous in size but each had to carry its weight in functioning as part of the whole.

House Beautiful editors stepped in with buckets of paint and bolts of material and planning expertise to offer a workable solution. The wide plank floors, the exposed beams and the sloping walls of the eaves became starting points for a new scheme aimed at improving the look of the rooms while making the space more useful. The uneven, worn floors were deemed idiosyncratic and appealing, as were the settled doors and window frames, but repairs were made to gouged wall surfaces and torn porch screens. Most of the effort went into bringing in clean color. Fresh cotton fabrics from Waverly along with bright paint fill dark corners with light and draw out the pleasing shapes of the old house. What makes it all work: groupings of user-friendly, unmatched, rearrangeable furniture.

Butter yellow paint replaced old wallpaper in a bedroom with low windows and sloping walls. A freestanding bed flanked by a table from Ron Fisher takes advantage of the central height and frees perimeter space for seating. Wicker chair, Palacek. Old Mill Inn Linen rose print on bed skirt and seating adds warmth. Hooked scatter rugs enhance the natural sisal carpet. Photos, Robert Miller Gallery; mirror, Full House.







BEFORE

Be it ever so humble, it is a rare house that cannot be given a significant lift with a new set of slipcovers and some cleaned and brightened walls and trim. Somehow the freshness lends added comfort



scheme for the wraparound porch takes its cue from a
rishing yard. Green is a neutral here, unifying the painted
, the upholstery and table cover made from Waverly's
yside Stripe, without overpowering the camplike feeling
ingled walls and wood ceiling. White paint between
oof beams reflects light down on wicker with pillows
ing Waverly's Into the Woods print. Vintage garden
s. Mulmaison; oval-top table, Cynthia B. Sawyer.

more details, see Resource Information and Prices & Sources.



In the late afternoon, tea is served on the patio, where clumps of thyme and sweet alyssum grow between the flagstones and the low sun casts a golden glow. "It is the best time of day," says Indian-born Madhur Jaffrey. "We sit on cushions or cane chairs like old colonialists and enjoy a strong cup of tea." OPPOSITE ABOVE: Onion fritters and green chutney; scones and jam; banana bread; OPPOSITE BELOW: Madhur Jaffrey and her husband, Sanford Allen; the 1839 Grange.



Star turn

When she's not acting on screen or stage or researching Indian and Asian cuisine for her cookbooks and television shows, Madhur Jaffrey throws parties at her farmhouse and Grange in upstate New York. And, she tells us, no two parties are the same







BY MADHUR JAFFREY
PHOTOGRAPHY BY MICHAEL DUNNE
PRODUCED BY JANE ELLIS

Ten years ago my husband and I found a rambling Federal farmhouse in just the part of upstate New York where we wanted to be—all cows, horses, apple orchards and corn. Then, as a bonus, we acquired the dilapidated building next door, an 1839 Greek Revival church that had been converted to a farmer's grange at the turn of the century. The Grange was enchanting and, as it turned out, perfect for entertaining.

As we restored the Grange, we divided it into three areas: The large hall has six twenty-foot windows. At the far end, stairs lead up to a raised platform with an altar-like hearth. Beneath this "stage" is an efficient kitchen where I test recipes for my cookbooks and television programs. We keep the Grange minimally furnished with slipcovered chairs and one large dining table. Everything can be moved—and is.

For one New Year's candlelit gathering including Ismail Merchant and James Ivory, the producer and director of several of my films, drinks were served on the "stage." Then thirty guests in black tie trooped down to the main hall, arranged like a 19th-century salon, to listen to my husband, the violinist Sanford Allen, and his friends play Mozart trios. A formal sit-down dinner followed, of mostly Asian food—a Thai salad that I discovered on my last trip to Bangkok, Persian rice that I learned to cook from the wife of a British conductor, a Vietnamese stew and

Spicy and sweet flavors of India, Indonesia and Iran are combined in an early summer dinner (ABOVE, CLOCKWISE FROM TOP): Rice with dill and baby lima beans; gently stewed Chioggia beets; butterflied leg of lamb—marinated overnight and barbecued—with grilled scallions; onion and green coriander salad; cauliflower and carrots with a coconut dressing; mango chutney.

For more details, see Reader Information

For a summer dinner at the Grange, the first cours a Thai salad, is set out on the table before guests are seated. The napkins are a deep scarlet Thai silk. T candlesticks are Victorian bought from the Thieves' Market in Bombay, where Jaffrey was filming a Merchant Ivory film, *The Guru*, with Michael York

Recipes follow.





Indian vegetables cooked the way my mother would have loved. On another occasion, to celebrate the publication of a book on American food by a chef friend, we decorated the hall in red, white and blue, set up picnic tables, and ate lobster potpie, angel food cake and fresh cherries to the accompaniment of country music.

For most of my parties I combine Eastern and Western foods. It is the way I was raised in a very British India. I even like to combine Eastern and Western seasonings in the same dish. The trick is to get to know the flavor of each seasoning. Whenever people say that spices mystify them, I always tell them to start with dishes that require only one or two unfamiliar seasonings and then work their way up to recipes that include more of them.

When I want to entertain sm groups, I often plan a tea. I set up a ta on the herb-filled patio of the far house, and the menu tends to be v Indo-British: hot, sweet, spicy a savory dishes in the same meal. Ther nothing more pleasant than the comp and conversation of good friends, sea around a table laden with good food.



"Ever since childhood this has been my favorite dessert," says Madhur Jaffrey of caramely carrot halva served with pistachio cream and a wedge of mango.

ONION FRITTERS

Even though these fritters are usually served as a first course in many restaurants, in India they are generally a snack with tea. They also go well with cocktails. This recipe comes from my friend, Badi Uzzaman, who played the part of my husband in the television series Firm Friends.

- **1 large egg**
- **4 tablespoons water**
- **1 tablespoon freshly squeezed lemon juice**
- **1 cup chick-pea flour (or gram or besan flour)**
- **¾ teaspoon salt**
- **½ teaspoon chili powder**
- **½ teaspoon store-bought garam masala**
- **½ teaspoon whole cumin seeds**
- **1 teaspoon ground cumin seeds**
- **¼ teaspoon ground turmeric**
- **1 fresh hot green chili, finely chopped**
- **2 tablespoons chopped fresh coriander**
- **Vegetable oil for deep-frying**
- **½ pound onions, medium diced**

In a medium mixing bowl beat egg. Add water and lemon juice and continue to mix well. Add flour and whisk until incorporated. Add salt, chili powder, garam masala, whole cumin seeds, ground cumin seeds, turmeric, fresh chili and coriander. Mix well and set aside for at least 10 minutes.

Whisk batter again—its consiste should be droppable.

In a deep frying pan or wok, heat abo inches of oil over medium heat.

Add onion to batter and mix. This sh be done just before frying. Drop heaping spoons of onion batter into the hot oil. and fry fritters for 7 to 8 minutes, or u golden. Remove fritters from pan wi slotted spoon and drain on a plate lined paper towels. Repeat until all batter is u Serve fritters immediately. Serve with t Green Chutney (recipe follows). Serves 6

GREEN CHUTNEY

This chutney may be served with all Ind meals.

- **6 tablespoons plain yogurt**
- **2 heaping tablespoons coarsely chopped fresh mint**
- **2 heaping tablespoons coarsely chopped fresh coriander**
- **1 tablespoon freshly squeezed lemon juice**
- **⅓ teaspoon salt, or to taste**

In the jar of an electric blender, com 2 tablespoons yogurt with all the remai ingredients and blend until smooth, pus down with a rubber spatula. Set aside.

In a small bowl add remaining yogur beat lightly with a whisk. Add paste o blender and stir to combine.

This chutney may be stored cover the refrigerator for 2 to 3 days.

BANANA BREAD

- **2 cups flour, sifted**
- **1 teaspoon baking soda**
- **½ teaspoon salt**
- **½ cup butter**
- **1 cup sugar**
- **2 eggs**
- **1 cup mashed very ripe bananas (about 2 bananas)**
- **½ cup milk**
- **1 teaspoon freshly squeezed lemon juice** >

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2 teaspoons cardamom powder or ground cardamom seeds
¾ cup coarsely chopped pistachios

Sift together flour, baking soda and salt. Set aside. In a large mixing bowl, cream together butter and sugar until light and fluffy. Add eggs and bananas and blend thoroughly. Set aside. In a small pitcher combine milk and lemon juice.

Slowly and alternately fold flour mixture and milk mixture into banana mixture, beginning and ending with dry ingredients. Blend well after each addition. Add cardamom and blend well. Stir in pistachios and pour into a buttered 9-by-5-by-3-inch loaf pan. Bake in a preheated 350°F oven for 1 hour, or until a toothpick inserted in the center comes out clean. Allow banana bread to cool slightly before cutting and serving.

SCONES

2 cups flour
2 teaspoons baking powder
2 tablespoons superfine sugar
¼ teaspoon salt
4 tablespoons unsalted butter, cut into small pieces
2 large eggs, lightly beaten
½ cup heavy cream

In a large mixing bowl sift together flour, baking powder, sugar and salt. Add butter pieces and with a pastry blender or your fingers combine until mixture resembles coarse breadcrumbs. Add eggs and cream and stir lightly until just blended. Do not overmix. Turn out onto a floured surface and knead lightly for half a minute or so. Roll out or pat into a ¾-inch-thick round. Using a 2- to 2 ½-inch biscuit cutter, press out small rounds. Lightly knead trimmings, roll out again and cut as many more rounds as you can. Place rounds on a lightly buttered baking sheet and bake in the top third of a preheated 425°F oven for 15 minutes. Serves 4 to 6. Serve with unsalted butter and your favorite jams.

THAI CHICKEN, SHRIMP AND FRUIT SALAD

From Madhur Jaffrey's Far Eastern Cookery *(Harper & Row, 1989)*

Thai salads are enlivened with hot, sweet, sour and salty flavors. This salad has several parts to it but each takes very little time to prepare. The parts may be prepared several hours in advance, but the salad should be mixed only at the last moment so that the texture is crisp.

2¼ teaspoons salt
2½ cups water
1 large Granny Smith apple
1 cup medium to large seedless red grapes
1 cup medium to large seedless green grapes
1 medium orange
5 cloves garlic
7 medium shallots
Oil for deep frying
¼ pound skinless, boneless chicken breast
8 medium or 16 small cooked shrimp, peeled and deveined
1 teaspoon sugar
3 tablespoons freshly squeezed lemon or lime juice
2-3 fresh hot green chilies
2 tablespoons fresh coriander leaves
4 tablespoons shelled, crushed, roasted peanuts

In a small bowl combine 1 teaspoon salt and water. Peel and core apple, and cut into ¼- to ⅓-inch dice, placing apple pieces in salted water as you cut. Set aside.

Halve grapes lengthwise and place in a large mixing bowl. Peel orange, separate segments and skin them as best as you can. Cut each segment crosswise at ⅓-inch intervals. Lay orange pieces over grape halves. Cover with plastic wrap and set aside.

Peel garlic and cut into thin slices. Cut each slice into fine slivers. Peel shallots, halve them lengthwise and cut into thin slices.

Pour oil to a depth of 1 inch into a medium frying pan or wok. Place over medium-low heat. While oil is heating, set a sieve over a bowl. When oil is hot, add garlic slivers. Stir and fry until they turn gold. Empty garlic and oil into sieve. When garlic has drained, spread it over paper towels.

Return oil to pan and set it over medium heat. Replace sieve over bowl. When oil has reheated, add shallots. Stir and fry until golden and crisp. Repeat draining process used with garlic.

Cut chicken into long thin strips. In a medium frying pan add chicken strips and enough water to cover. Add ¼ teaspoon salt and bring to a simmer. Simmer gently for 5 minutes, or until chicken is just done. Remove chicken from water and tear into shreds 1-inch long or cut into ¼-inch dice.

In a medium mixing bowl combine chicken pieces and shrimp. Cover and set aside.

In a small bowl combine 1 teaspoon salt, sugar and lemon or lime juice, mix and set aside. Cut chilies into thin rounds, wash and dry coriander, cover and set aside.

To serve: Drain apples and pat dry. Set aside a little of the fried shallots and coriander for garnish, then combine all ingredie together in a large serving bowl. Taste adjust seasoning. Serve on individual pla and garnish with reserved shallots a coriander leaves. Serves 6 as a first course.

MARINATED AND BARBECUED BUTTERFLIED LEG OF LAMB

From An Invitation to Indian Cooking *Madhur Jaffrey (Penguin Books, 1978)*

1 medium onion, coarsely chopped
1 3-inch piece of fresh ginger, peeled and coarsely chopped
5-7 cloves garlic, peeled and coarsely chopped
¾ cup freshly squeezed lemon juice
1 teaspoon ground coriander
1 teaspoon ground cumin
1 teaspoon store-bought garam masala
1 teaspoon ground turmeric
¼ teaspoon ground mace
¼ teaspoon ground nutmeg
¼ teaspoon ground cinnamon
¼ teaspoon ground cloves
1 cup olive oil
2½ teaspoons salt
¼ teaspoon freshly ground black pepper
½ to 1 teaspoon cayenne pepper (optional)
2 teaspoons orange food coloring
1 leg of lamb, 8 to 9 pounds, butterflied
Grilled scallions (recipe follows)

In the jar of an electric blender com onion, ginger, garlic and 4 tablespo lemon juice. Blend at a high speed to g smooth paste, about 1 minute.

In a mixing bowl or a pot with a n metallic lining large enough to hold lamb, combine paste from blender, rem ing lemon juice and all ingredients, ex for lamb and grilled scallions. Mix well.

Carefully trim off fat and tissue fr lamb and with the point of a knife m little jabs all over the meat. Place me marinade paste. Cut meat into two pie there is not enough room. Rub the pa into meat and inside the gashes. Cover refrigerate for 24 hours. Turn the me least 3 to 4 times during this period.

Lift meat from bowl, leaving marin and place on grill, which should be po tioned on its lowest notch. Sear 5 to 8 m utes (depending on your grill) on each Remove meat and raise grill to its top notch. Return meat to grill and cook 20 minutes on each side. Brush frequ with marinade until it is all used up.

Note: If you don't have a grill that
ves up and down, just remember that
meat needs to cook about 50 minutes
it should be very dark on the outside
pinkish on the inside. Most Indians
their meat well done; you may prefer
bit on the rare side, but don't cook it
rare, as the spices inside won't get a
nce to cook through.
To serve: Slice the meat thinly and serve
nediately. Serves 10 to 12. Serve with
lled Scallions (recipe below).

GRILLED SCALLIONS

Lightly brush 2 dozen scallions with
e oil and place on grill. When lightly
wned on one side, turn and brown on
other side. Remove from grill and serve
h barbecued lamb.

CAULIFLOWER AND CARROTS WITH A COCONUT DRESSING

From Madhur Jaffrey's Far Eastern
okery *(Harper & Row, 1989)*

1 small whole fresh cauliflower (untrimmed) or 15 ounces cauliflower florets (fresh or frozen)
2 medium carrots
½ small red bell pepper
1 clove garlic
4 teaspoons freshly squeezed lime or lemon juice
1 teaspoon dark brown sugar
¼ teaspoon cayenne pepper
¾ teaspoons salt
5 quarts water
½ cup fresh coconut, very finely grated

Trim cauliflower and cut into small flo-
—about 1 inch wide by 2 inches long.
m and peel carrots. Cut them crosswise
o 2-inch lengths. Quarter the thick end
ach carrot lengthwise, and cut the thin-
portions in half lengthwise.
Coarsely chop red bell pepper, discard-
seeds. Peel and chop garlic.
In the jar of an electric blender combine
bell pepper, garlic, lime or lemon juice,
ar, cayenne pepper and ¼ teaspoon salt.
nd until smooth. Taste dressing and
ust seasoning if necessary.
ust before serving bring water to a
ing boil in a large pan. Add 4 teaspoons
and stir. Put cauliflower and carrots in
boil rapidly for several minutes or until
etables are just tender but still retain a
t of crispness. Drain them quickly and
e in a serving bowl. Toss vegetables
n dressing. Add coconut and toss again.
ve immediately. Serves 4.

ONION AND GREEN CORIANDER SALAD

1 onion, peeled and cut into thin rings
¼ cup chopped fresh coriander leaves
2 radishes, trimmed and thinly sliced
½ lemon, juiced
Cayenne pepper to taste
Salt and freshly ground black pepper to taste

Soak onion rings in a bowl of cold water for 30 minutes. Drain and pat dry.

In a medium mixing bowl combine onion, coriander and radish slices. Add lemon juice. Season with cayenne pepper, salt and pepper. Toss well and serve. Serves 4.

GENTLY STEWED BEETS

Any beet may be used for this stewlike dish. Pictured is chioggia, a very early-harvested Italian variety. These beets are small, sweet with a radish-red skin and striated red and pale yellow flesh.

2 pounds raw beets, stems and leaves removed
3 tablespoons vegetable oil
1 teaspoon whole cumin seeds
1 bay leaf
1 cup canned, crushed tomatoes
1 teaspoon ground cumin seeds
1 teaspoon ground coriander seeds
¼ teaspoon ground turmeric
¼ teaspoon chili powder
¾ teaspoon salt
1½ cups water

Peel beets, cut into 1-inch chunks and set aside, covered.

In a medium saucepan over a high flame, heat oil. When oil is hot add whole cumin seeds and bay leaf. As soon as bay leaf darkens slightly—this takes just seconds—add beets and remaining ingredients, stir and bring to a boil. Cover, turn heat to low and simmer 30 to 40 minutes, or until beets are tender. Serves 4 to 6.

RICE WITH LIMA BEANS AND FRESH DILL

From Madhur Jaffrey's Cookbook *(Harper & Row, 1987)*

2 cups long-grain rice, preferably basmati
1 10-ounce package frozen baby lima beans
3 tablespoons vegetable oil
3 whole cardamom pods
1 small onion, peeled and cut into very fine half-rings
1 cup firmly packed chopped fresh dill
1 teaspoon salt
2⅔ cups chicken stock, homemade or canned

Wash rice in several changes of water. Drain. Soak rice in a bowl of fresh water for 30 minutes. Drain and leave in a strainer.

In a small pot cook frozen lima beans according to package directions for half the suggested time. They should retain a little firmness. Drain and set aside.

In a heavy-bottomed medium saucepan, heat oil over a medium flame. When hot add cardamom pods and stir once, quickly add onion, stir and fry until onion browns. Add rice, beans, dill and salt. Stir and fry for 2 minutes, or until rice turns translucent. Turn down heat if rice starts to stick. Add chicken stock and bring to a boil. Cover tightly, turn heat to very low and cook for 25 minutes. Serves 6.

CARROT HALVA WITH PISTACHIO CREAM

Adapted from A Taste of India *by Madhur Jaffrey (Pavillion Books, 1985)*

6 medium carrots, peeled and grated
3 cups milk
8 whole cardamom pods
6 tablespoons vegetable oil
6 tablespoons sugar
1 to 2 tablespoons golden raisins
1 tablespoon unsalted, shelled, crushed pistachios, plus ½ cup chopped pistachios
1¼ cups heavy cream, lightly whipped
Wedges of fresh mango

In a heavy-bottomed saucepan combine carrots, milk and cardamom pods. Bring mixture to a boil over high heat. Turn heat to medium and cook, stirring occasionally, until there is no liquid left.

In a non-stick frying pan, heat oil over medium-low. When hot, add carrot mixture. Stir and fry until carrots turn a rich reddish color, about 10 to 15 minutes.

Add sugar, raisins and crushed pistachios. Stir and fry 2 more minutes. Remove from heat, transfer halva to a serving bowl and set aside.

In a small mixing bowl combine whipped cream and chopped pistachios.

Serve halva with pistachio cream on the side and wedges of mango. Serves 4. ■

Madhur Jaffrey's new book, A Taste of the Far East *(Clarkson Potter), will be published in the fall.*

Organic wine goes mainstream

Fetzer leads the way in producing wines that are made from pesticide-free grapes

BY SUZANNE HAMLIN

President of Fetzer Vineyards Paul Dolan predicts that by the year 2000 almost all California wines will be produced from organically grown grapes. This represents a major turnaround for an industry long reliant on pesticides to insure the substantial grape harvests needed for the 1.5 billion bottles of reds, whites, rosés and sparkling wines that are produced here every year.

Dolan, an engagingly sincere and laid-back industry leader, is not just pouring out platitudes to activate interest in wine. He's actually pouring the wine: two new releases from Fetzer—Red Table Wine, 1990, and Chardonnay, 1991, both prominently labeled "Organically Grown Grapes." The wines have just started to appear on restaurant wine lists where they will cost about $18 a bottle, fair value for two very pleasant, food-friendly wines. Later this year, after the nationwide restaurant introduction, they will be sold in wine shops for $9 to $10 a bottle. A combined total of 6,000 cases are available now, and in two years 100,000 cases will be on the market.

The new Fetzer wines have a clean, fresh taste, a purity that almost makes you skeptical: Do they taste this way because they are so admirably clear of pesticides and herbicides, or because you believe in good intentions so much you can taste it? "No, no, these really are nice," murmur the assorted, somewhat jaded wine journalists brought together for a recent Meet-The-New-Fetzer lunch in New York City.

The Red Table Wine is a blend of five different grape varieties from Mendocino County—45 percent Cabernet Sauvignon, 25 percent Petite Sirah, 10 percent Grenache, 10 percent Carignane, and 10 percent Zinfandel. It has an appealing blackberry-spice nose and a gentle berry-pepper flavor. The lean, clean Chardonnay is a blend of Mendocino Chardonnay grapes (95 percent) and dry Gewürztraminer (5 percent). Both are good, quiet, graceful all-purpose wines. They don't overwhelm food, they back it up. And when you drink them, you'll know you're not just supporting a meal, you're supporting a movement to clean up America's land and water supply.



The organic wine movement is rev
lutionary even in California, where mo
than half of the nation's organic pr
duce is grown. Millions of pounds
pesticides are sprayed on the state's gra
crops each year, adding to a mounti
list of serious environmental and hea
hazards. Organic wine growing tak
time and planning—two commodit
not always part of fast-profit marketin

Dolan contends, however, that o
ganic winemaking may ultimately
the most profitable of all. "We've d
covered that natural farming and a co
mitment to the environment are, in
long run, less expensive," he says.

The savings come from a range
pro-environment practices. By re

cling, Fetzer has cut its landfill d
fees by 60 percent in the last two ye
New winery designs have reduc
energy costs, and excess packa
has been eliminated. In addition t
own 320 acres *(Continued on page 1*

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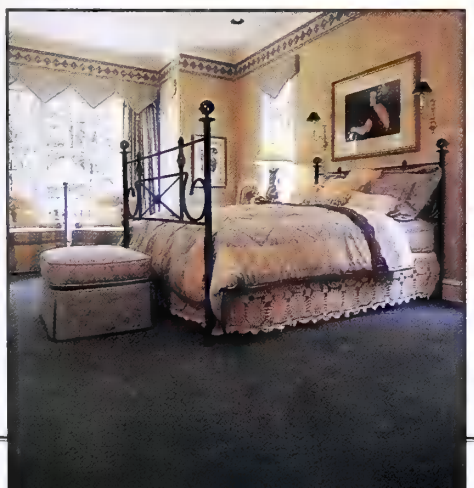
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Q. The antiques dealer called this a Dutch "chocolate chest." The legs may not be original. Do you know the history?

G.M., Birmingham, AL

A. Spices, coffee, tea and chocolate were so expensive in the 18th and early 19th centuries that they were often stored in locked drawers or chests. The carvings, curved drawer fronts and legs suggest your chest was made about 1840 in a European country—perhaps Holland. Unusual forms of furniture are difficult to authenticate and need careful examination to determine if they have been altered. Even with changes, however, your chest is a decorative piece and would sell for $450.



Q. Do you have any information on our "dog chairs"? Family stories say German immigrants brought them to the U.S. in the mid-1800s.

T.L.R., Murrieta, CA

A. The trumpet-shaped legs of your chair and the incised decoration below the dog heads are typical of American Aesthetic Revival furniture, made about 1880. A carved head at the end of each arm was a popular design idea but your chairs are unusual because the head was generally that of a woman, sphinx or child. Today, your chairs would sell for $350 each.



Q. I have six place settings of china marked "designed by Walter Dorwin Teague, Taylor Smith Taylor." Any value?

E.G., Hoboken, NJ

A. Walter Dorwin Teague started his career in 1927 as an industrial designer but he also designed glassware, pewter and ceramics. A West Virginia company, Taylor Smith and Taylor of Chester, made dinnerware from 1899 to 1982, including patterns by Teague. Your dishes are from the 1940s or '50s and are valued at $150 today.

Q. My 24-piece silverware set was inherited from my English great-grandmother who was born in 1825. The silver has a group of five seals: a person's head, a crown, a lion, the letters AH in an oval and the letter A in a square with cut corners. Can you tell me how old the set is?

M.E.M., Toronto, Ontario



A. The marks indicate that your set was made of sterling silver in the town of Sheffield, England, in 1824. A.H. are the initials of the maker. Perhaps your great-grandmother was given an old set as a bride. Value: $850.



Q. Can you tell me about this enamel cigarette case? I have been told that it was made in Russia before the revolution.

R.W.W., Largo, FL

A. Your cigarette case looks like a typical Russian enamel piece popular from about 1860 to 1900. Many of the major metalsmiths in Russia made enamel pieces. An unsigned case like yours is worth about $400, but signed cases can be worth up to $10,000.



Q. In 1944 my mother bought these elaborate 10-inch-tall porcelain candelab A small blue mark of a crown over the le S is on the bottom. I would like to know the value for insurance purposes.

B. Matthews,

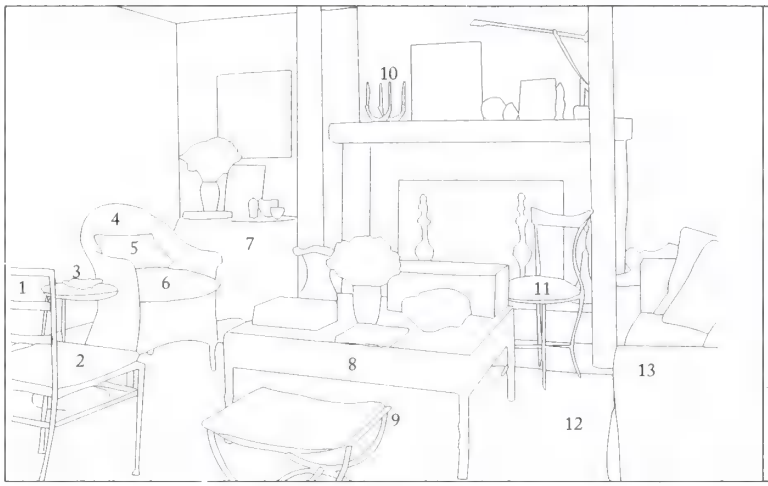
A. The candelabra are in the style made Dresden, Germany, in the 18th and early 19th centuries. The design remained popular and has been copied by many other porcelain factories. The mark your pieces was used about 1900 by Alfred Voigh of Sitzendorf, Germany Your candelabra are worth $2,500.

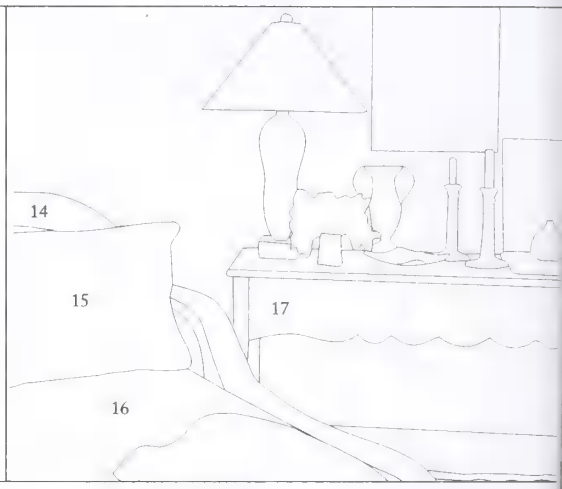
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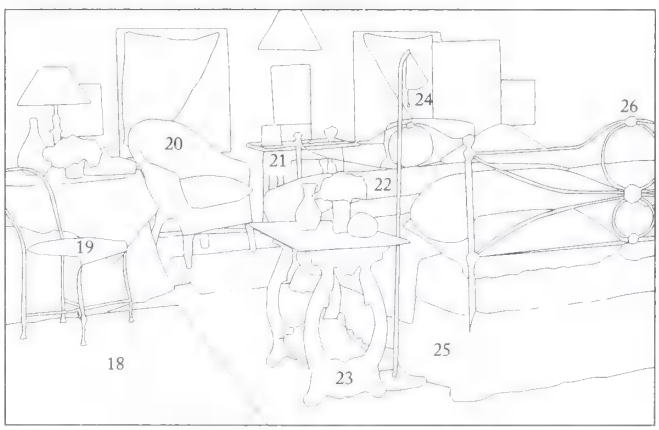
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MATERIAL MAKEOVER
Pages 88 and 89

1. Chair, Malmaison Antiques (set of four)—$2,500
2. Kismet fabric, Waverly Fabrics (per yd.)—$24
3. Side table, Full House Antiques (pr.)—$750
4. Parlor chair, Palecek—$316
5. Pleasant Valley fabric, Waverly Fabrics (per yd.)—$26
6. Garden Room Stripe fabric, Waverly Fabrics (per yd.)—$25



7. Garden Room Stripe fabric, Waverly Fabrics (per yd.)—$25
8. Coffee table, Tradition France Inc.—$1,600
9. Bench, Malmaison Antiques—$1,000
10. Candelabra, The L.S. Collection—$365
11. Chair, Neotu—$855
12. Sisal rug, ABC Carpet & Home (per sq. yd.)—$30
13. Damask fabric, Waverly Fabrics (per yd.)—$56
14. Southampton chaise longue, Palecek—$1,030
15. Fayette fabric, Waverly Fabrics (per yd.)—$25
16. Kismet Stripe fabric, Waverly Fabrics (per yd.)—$24
17. Console table, Lane Furniture Co.—$715

Pages 90 and 91

18. Rug, Alexandra Davis-Star & Cross (ea.)—$500 to $1,500
19. Chair, Neotu—$930
20. High-back bistro chair, Palecek—$380
21. Rake-leg table, Cynthia B. Sawyer—$1,052
22. Explorer Toile fabric, Waverly Fabrics (per yd.)—$2
23. Lincoln table, Ron Fisher—$240
24. Floor lamp, IKEA—$89
25. Old Mill Inn fabric, Waverly Fabrics (per yd.)—$30
26. Antique bed frame, Alice's Antiques—$3,600

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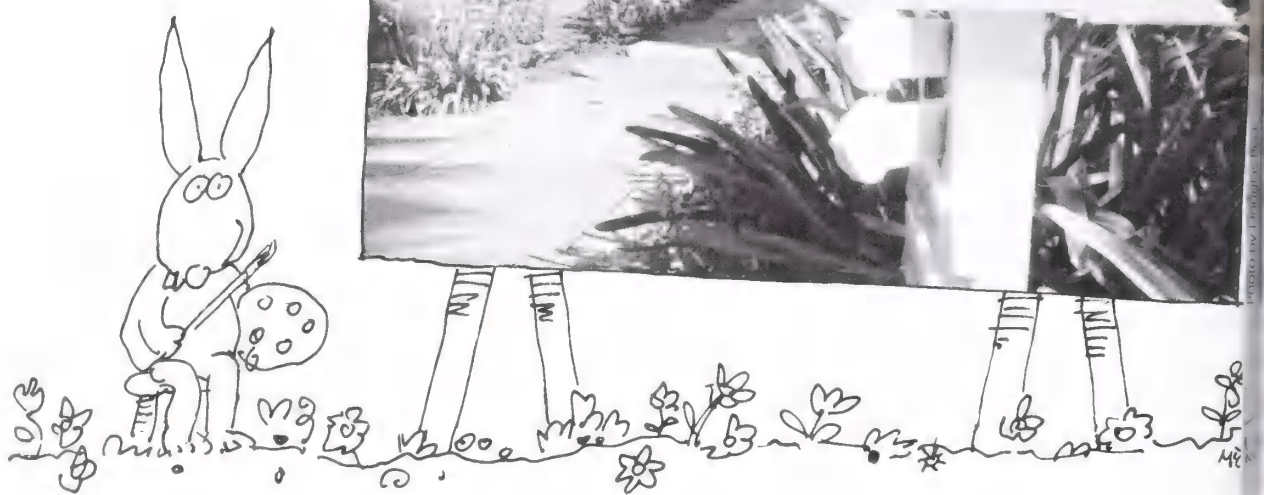
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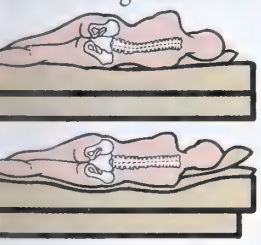


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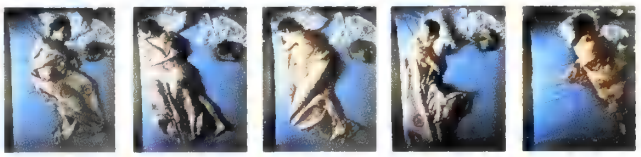
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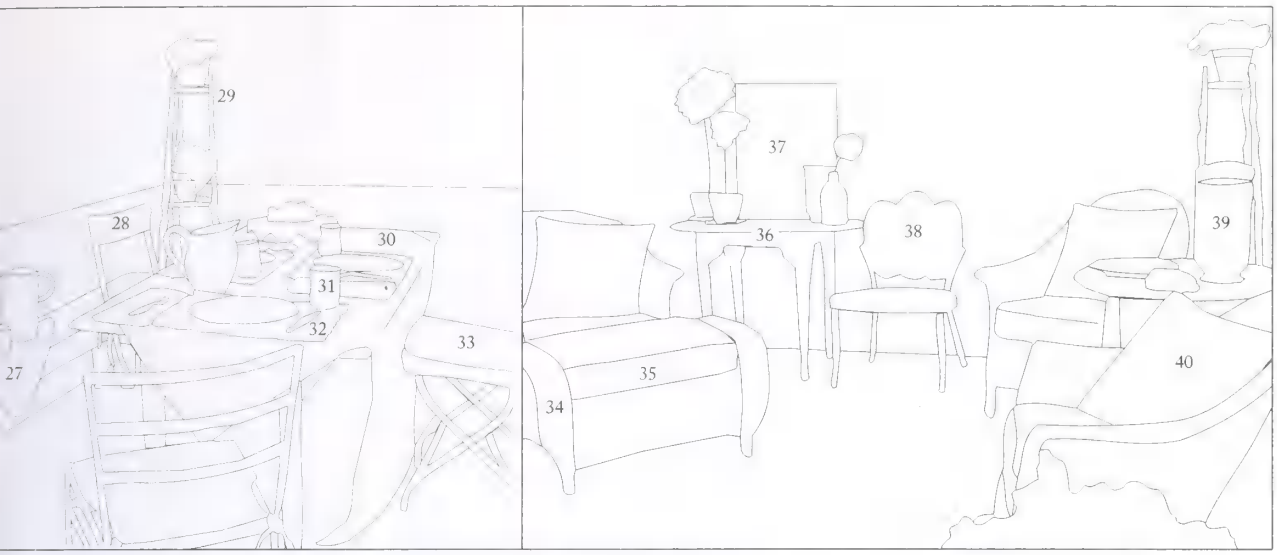
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Pages 92 and 93

McCheck fabric, Waverly Fabrics (per yd.)—$25
Chair, Portico (ea.)—$550
River branch pedestal, Palecek—$69
Sunnyside Stripe fabric, Waverly Fabrics (per yd.)—$26
Glass, Zona (ea.)—$19
Twig place mat, Portico (ea.)—$24
Into the Woods fabric, Waverly Fabrics (per yd.)—$26
34. Ottoman, Palecek—$353
35. Hideout fabric, Waverly Fabrics (per yd.)—$26
36. Oval-top table, Cynthia B. Sawyer—$957
37. Print, Stubbs Books & Prints—$400
38. Chair, Malmaison Antiques (set of four)—$5,000
39. Hurricane lamp, Sarreid—$90
40. Garden Room Stripe fabric, Waverly Fabrics (per yd.)—$25

Reader Information

Here is a list of products and other urces for this month's features. All prices pproximate suggested retail. The following mbols will help you identify the type of provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered gh decorators or the decorating department our local home-furnishings store. (COM) omer's Own Material; (MO) Mail Order; I) Contact manufacturer or distributor.
For more details, see Reader Information for

LE BEAT **Mirror,** 22" dia., $450—$A^2$ (M), 129 St., New York 10001; 212-633-2890. **Las Incas** our, 19th-c. French wallpaper, 9' section shown; ials, 4'4" ea., 1830-50; **19th-c. cherub,** English; **French statue of knight; early 20th-c. rendition della Robbia's Cantoria; 18th-c. urn,** English; **VI-style gilt side chair; columns:** largest, pine ra-cotta finials, c. 1850; and Solomonic, 18th-c., ental—James Hepner/Amy Perlin Antique e & Decorations (R,T), 130 E. 82 St., New York 212-737-2463. **Videos,** shown is Glazing, $250/series of six—The Finishing School, Inc., oodvine Ave., Northport, NY 11768; -0058. **Stamps**—National Postal Museum, 2 usetts Ave., NE, Washington, DC 20002; -2700. Opens July 30. **Hermes Garden paravent** ael Abrams, three-paneled screen, each panel is nd 80" h., $2,800—Sirmos (T), 979 Third Ave., rk 10022; 212-371-0910. **Ferns wallpaper,** by erin for Fern I. Tschur, in blue, 27½" trimmed, d. roll (catalog, $6)—Fern I. Tschur (M), 350 tockbridge Rd., Lenox, MA 01240; -4444. **Armchair,** from "Classical Taste in , 1800-1840," June 27-September 26—The Baltimore Museum of Art, Art Museum Dr., Baltimore, MD 21218; 410-396-7100.

Page 21: **T-pot** by Nick Munro, $250—Nick Munro, Ltd., The Canal Warehouse Workshops, Whipcord Lane, Chester CH1 4DE England; 011-44-244-382-579; Frank McIntosh at Henri Bendel nationwide. **Restaurant LuLu,** *Architect:* Cass Calder Smith, 522 Second St., San Francisco, CA 94107; 415-546-6470—Restaurant LuLu, 816 Folsom St., San Francisco, CA 94107; 415-495-5775. **Laurence Montano lamps: Arbre,** 18½" h., **Faune,** 20½" h., **Terre,** 18" h., all 6" diam., $350/ea.—Villa Associates (T), 270 Marinero Ct., Coral Gables, FL 33143; 305-662-8964; Repertoire (R), The Heritage on the Garden, 300 Boylston, Boston, MA 02116; 617-426-3865; J. Vincent (R), 323 Miracle Mile, Coral Gables, FL 33134; 305-445-8381; Chantecaille Collection (MO); 800-253-0875. **F.F. & E. Bed No. 1,** designed by Ted Boerner, Tony Price, Julie Reiner, in queen size, 47" h., 63" w., 91" l., in curly maple, $1,800—Furniture, Functional & Essential (R,M), 437 Hayes St., San Francisco, CA 94102; 415-703-0718. **Siren sofa,** $3,040; **Toledo chair,** $1,340; **Pill table,** $1,600; **Flip tables,** $450/ea.; **star sconces,** $280/ea.; from GC2 Collection by Jeffrey Goodman and Steven Charleton; **Louis chairs** from Gary Hilbert, $790/ea.; Claudine **Blackwell floor lamp,** $1,100; Jeffrey Goodman pastel, $5,000; **Odalisque pillow,** $400—Timeless (R,T), 615 N. LaBrea Ave., Los Angeles, CA 90036; 213-939-8346. **Wooden screen** by Godley Schwan, 74" h. x 5' w., measures 7' w. when fully extended, $7,000—Neotu (R), 133 Greene St., New York 10012; 212-982-0210. **Haute chair,** #2601, 37" h., 32" w., 36" d., in Palazzo fabric, #4910-06, Fuchsia—Donghia (T); 800-DONGHIA. **Tarot Sun rug** by Lizzie Reakes, $600—Lizzie Reakes (M), 68 Oaklands Rd., Hanwell Ealing, London W7 2DU, England; 11-44-81-840-7579.

36 STENCILING WITH A PRO For information about 1994 classes, contact: Lyn Le Grice, The Stencilled House, 53 Chapel St., Penzance, Cornwall, TR18 4AF, England; 011-44-736-64-193. Lyn Le Grice is the author of *The Art of Stencilling, The Stencilled House* and *Celebrations.* Inn at National Hall, 2 Post Rd. West, Westport, CT 06880; 203-221-1351. Designer—Joszi Mekan Associates, 479 Ninth St., San Francisco, CA 94103.

44 NAUTICAL NUANCES *Pages 44 to 47:* **Designer:** George P. Davis, Weeds, PO Box 1403, 14 Centre St., Nantucket, MA 02554; 508-228-5200. **Weatherend Bench; pitchers; watchmaker's chest; small yacht** (on mantel); **butter crock; Staffordshire pitcher; compote and teacup; fishing creel**—Weeds, see address above. **Checkerboard rug**—Margaretta Nettles Weaving Studios, 64 Union St., Nantucket, MA 02554 508-228-9533. **Large yacht model**—Nina Hellman, 35 Harris Rd., Katonah, NY 10536; 914-232-7288; 48 Centre St., Nantucket, MA 02554; 508-228-4677. **Kelping Boat**—Robert Altman, 1148 Second Ave., New York 10021; 212-832-3490. **Throw**—Hermès, 11 E. 57 St., New York 10022; 212-751-3181.

Pages 48 and 49: **Gardeners:** Kenneth Dias and Melinda Geddes, Nantucket, MA. **Blue and white china; slat-back chair; child's china set; reproduction miniature chest; porter's chair; yacht; brass fire fender; reproduction Bonheur writing desk**—Weeds, see address above. **Chandelier**—Seaborne Interiors Ltd., Saint Catherine-by-the-Tower, London, EI9 AP England; 071-480-5206. **Boat**—Langfords, 535 Kings Rd., London, SW100S2 England; 071-351-4881. **Birdhouse**—Nantucket Looms, 16 Main St., Nantucket, MA 02554; 508-228-1908. **Bedroom rug**—Shyam Ahuja, 201 E. 56 St., New York 10022; 212-644-5910. *The Boathouse* painting—Robert Wilson Galleries, 34 Main St., Nantucket, MA 02554; 508-228-6246. **Weather vane** >

(bedroom mantel)—Forager House Collection, 20 Centre St., Nantucket, MA 02554; 508-228-5977. **Windsor chair**—Ann Jacob America, 754 Madison Ave., New York 10021; 212-988-5143. **Anchor andirons; fireplace tools**—Danny Alessandro, 1156 Second Ave., New York 10021; 212-421-1928.

Pages 50 and 51: **Child's Dress** sculpted in handmade paper by Mellie Cooper—Weeds, see address above.

52 TO THE MANOIR BORN *Pages 52 to 61:* **Designer: Barbara Moller,** PO Box 576, Water Mill, NY 11976; 516-726-6567. *Architectural designer:* Millard Peabody, PO Box 1453, Southampton, NY 11969; 516-283-7231. *Builders:* Otter Pond Construction, Jermaine Ave., Box 2095, Sag Harbor, NY 11963; 516-725-3340. *Garden Designer:* Penelope Maynard, 210 Hook Rd., Bedford, NY 10506; 914-234-7822. *Exterior:* **Wrought-iron balconies, gate**—Patrice Humbert, La Forge Française, 200-A Springs Fireplace Rd., East Hampton, NY 11937; 516-324-7980. **Sofa fabric,** Granville Stripe, chintz—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-688-5538. **French side chairs,** Alicia Woven Texture, 100% cotton—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Curtain fabric,** Yankee pinstripe—Carleton V (T), 979 Third Ave., New York 10022; 212-355-4545. **Mantel,** 18th c., Irish—R. Jorgensen Antiques (R), RR 1, Box 1125, Wells, Maine 04090; 207-646-9444. **Painting** above fireplace by Bruce Moore—Dorothy Orefice Gallery, 215 Maple Ave., Rockville Center, NY 11560; 516-536-6272. **Drawing of artichokes** by Henry Koehler, 80 N. Main St., Southampton, NY 11968. **Fireplace tiles**—Southampton Gallery of Marble and Tile, 645 Country Rd., 39, Southampton, NY 11968; 516-283-8565. **Framed prints**—Prints Charming (R), 70 Main St., Southampton, NY 11968; 516-287-1919. **Upholstery**—Mike Milillo Interiors Ltd., 207 E. 84 St., Rm 401, New York 10028; 212-744-9139. *Kitchen:* Cabinet doors, 19th-c. etched doors. *Dining room:* **Wallpapers,** Celandin and Buckland, pale yellow; **drapery; windowseat cushions; chair seat cushions; drapery lining,** Priory, yellow—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Pillows; seat cushions**—Pierre Deux (R), 870 Madison Ave., New York 10021; 212-570-9343. *Guest bedroom:* **Wallpaper,** Bramdean—Cowtan & Tout, see address above. **Drapery; seat fabric**—Pierre Deux, see address above. **Carpet,** Veronique, red petit point—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212-752-9000. **Bed**—owner's collection. *Master bedroom:* **Wallpaper,** Emma, navy on white—Hinson & Co., see address above. **Carpet,** roses on stripes—Stark Carpet Corp., see address above. **Bed linens,** Floral Rose—Anichini, Rte. 110, Tunbridge, VT 05771; 800-553-5309. **Mantel,** late-19th-c. American. **Fireplace tiles,** delft—Southampton Gallery of Marble & Tile, see address above. **Lampshades**—Stella Rentz, The Workroom, 11 Fox Hill, Poughkeepsie, NY 12603; 914-452-2675. **Painting** over fireplace—Nicky Gioia Mitchell, PO Box 453, Water Mill, NY 11976; 516-726-6603. **Wicker chair cushions**—Pierre Deux, see address above. **French chair,** in Lila Glazed Texture—Brunschwig & Fils, see address above. **Needlepoint** by Cathy di Montezemolo.

68 NEW HOUSE, OLD AURA *Pages 68 to 75: Architect:* **Heather Faulding, Faulding Associates,** 420 W. 24 St., New York 10011; 212-366-1711. *Interior design:* **Carol Gramm, Gramm Design,** Travis Corner 303, Garrison, NY 10524; 914-424-3699. *General contractors*—Garrison Woods, Inc., Old Highland Tpke., Garrison, NY 10524; 914-424-3094. **Heating and plumbing**—Richard S. Bell, 84 Millwood, PO Box 645, Millwood NY 10546; 914-941-8792. *Electrical*—Sco-San Electric, 2655 Quaker Rd., Yorktown Heights, NY 10598; 914-245-4575. **Excavation/Site work**—Harold Lyons and Sons, Rte. 9, Cold Spring, NY 10516; 914-265-2189. **Concrete foundation**—MALT Masonry, 4 Donner Path, Putnam Valley, NY 10579; 914-528-3190. **Tile and marble**—Philip Procida, PO Box 118, Horton Rd., Cold Spring, NY 10516; 914-265-9248. **Exterior painting**—Old World Painting, PO Box 183E, Rte. 9, Cold Spring, NY 10516; 914-265-2221. **Interior painting** by Carol Gramm, see address above. **Floor finishing**—Artisan Wood Flooring (M), 4 Kingswood Way, South Salem, NY 10590; 914-533-2957. **All building material**—N. Dain's Sons Co., 2 North Water St., Peekskill, NY 10566; 914-737-2000. **Wood flooring**—Robinson Sawmill Works (M), Hillside Rd., Barryville, NY 12719; 914-557-6666. **Windows**—Pozzi Window Co. (M), PO Box 5249, Bend, OR 97708; 503-389-7971. **Bathroom tile**—American Olean Tile (R), 150 E. 58 St., New York 10155; 212-688-1177. **Kitchen appliances; range ovens; dishwasher**—Gaggenau USA (M), 425 University Ave., Norwood, MA 02062; 617-255-1766. **Refrigerator**—Sub-Zero Freezer Co. (M), PO Box 44130, Madison, WI 53711; 800-222-7820. **Mantels**—Architectural Accents (R,T), 2711 Piedmont Rd., Atlanta, GA 30305; 404-266-8700. **Plumbing fixtures**—Sunrise Speciality (M), 5540 Doyle St., Emeryville, CA 94608; 510-654-1794. **Bathtubs**—Baths from the Past, 83 E. Water St., Rockland, MA 02370; 617-871-8530. **Still-life paintings; bathroom mirror frames**—Robert Gary, 424 Central Ave., Peekskill, NY 10566; 914-736-7078.

76 BREEZY DOES IT *Pages 76 to 81:* **Sig Bergamin,** 29 E. 69 St., New York 10021; 212-861-4515. *Living room:* **Armchair fabric,** Karthika stripe #33004/70, in blue—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Wicker table; coffee table**—Newel Art Gallery (R), 425 E. 53 St., New York 10022; 212-758-1970. **Sisal rug**—Rosecore Carpets (T), 979 Third Ave., New York 10021; 212-421-7272.

Pages 76 and 77: **Sofa fabric,** Karthiker stripe #33004/70 in blue—Clarence House, see address above. Victoria **pillows**—Le Decor Française (R), 1006 Lexington Ave., New York 10021; 212-734-0032. **Photograph of arm**—by John Hall, 500 W. 58 St., #3F, New York, 10019; 212-757-0369. **Photo of Horst P. Horst with a friend,** by Baron George Hoyningen-Huene. **Murano vases**—Malmaison Antiques (R), 253 E. 74 St., New York 10021; 212-288-7569. **Sisal rug**—Rosecore Carpets, see address above. **Lantern**—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212-861-4390. **Garden chairs; table base**—owner's collection.

Pages 78 to 81: **Metal settee**—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10019; 212-642-8700. **Desk and chair**—Newel Art Gallery, see address above. **Murano vase**—owner's collection. **Bathtub; stool**—Urban Archaeology (R), 285 Lafayette St., New York 10012; 212-431-6969. **Victoria curtains**—Le Decor Française, see address above. **Sink curtain fabric,** Ryan—The Ralph Lauren Home Collection, see address above. **Mirror**—American Wing (R), Main St., Bridgehampton, NY; 516-537-3319. *Guest bedroom:* **Beds**—Newel Art Gallery, see address above. **Sheets,** the Oxford Collection, Oxford Club Stripe, pillowcases and bedskirt, Oxford Stripe—The Ralph Lauren Home Collection, see address above. **Noguchi Lamp**—Akari-Gemini Inc. (R), 619-A Olive St., Santa Barbara, CA 93101; 805-966-9557. **Photo** by Valdir Cruz. *Master bedroom:* **Quilt; mosquito net; wicker bags**—owner's collection. **Sheets**—Pratesi Linens (R), 829 Madison Ave., New York 10021; 212-288-2315. **Photographs** by John Hall, see address above.

82 TOWER FOR TWO *Pages 82 to 87: Architect:* **J. Frank Fitzgibbons, A.I.A.,** Fitzgibbons Associates Architects, 4822 Glencairn Rd., Los Angeles, CA 900
213-663-7579. *Landscape designer:* Cornell Associ
2116 Arlington Ave., #237, Los Angeles, CA 90
213-731-0858. *Structural engineer:* Niver Engine
18425 Burbank Blvd., Tarzana, CA 91
818-705-8136. *Contractor:* G.M. Builders, 12
Woodgreen St., Los Angeles, CA 90
310-398-0771. **House size:** 3,300 sq. ft. **Lot size:** 6
115'. *Exterior materials:* stucco, wood frame. **Roo**
Ply-coated glass fiver built-up with gravel—Ow
Corning, Fiberglass Tower, Toledo, OH 43
419-248-8102. **Exterior Paint,** Sea-Foam, Bo
Cream—Dunn-Edwards, 4885 E. 52 Pl., Los Ang
CA 90040; 213-771-3330. *Interior materials:* ⅝"
X, USG gypsum wallboard. *Insulation:* Fiberg
batts—Johns-Manville, 3701 Long Beach Blvd.,
Beach, CA 90807; 310-428-7515. **Windows**—Mil
Aluminum Windows, 1010 54 Ave. East, PO
11368, Tacoma, WA 98411-0368; 800-824-8
Doors—Fleetwood Aluminum Patio Doors,
Railroad St., Corona, CA 91720; 714-279-1
Floors, white oak. **White tile** in bathroom
kitchen—Dal Tile, 7834 Hawn Frwy, Dallas,
75217; 214-398-1411. **Wall tile** in kitchen and
room, white, seafoam—Emser International,
Santa Monica Blvd., Los Angeles, CA 90
213-650-2010. **Formica cabinets**—Glendale Cu
Design Cabinets, 3722A San Fernando Road, Glen
CA 91204; 818-244-3811. **Paint,** Museum W
#1700—Sinclair (M), 6100 Garfield Ave., Los An
CA 90040; 213-268-2511. **Lighting,** Marj
Lightolier (M), The Genlyte Group, 100 Lig
Way, Secaucus, NJ 07096-1508; 201-864-3000
and track lighting—Halo (M), Cooper Lighting
Busse Rd., Elk Grove, IL 60007; 708-956-
Hardware—Baldwin Hardware (M), 84
Wyomissing Blvd., PO Box 15048, Reading, PA 1
215-777-7811. **Fireplace,** pre-fab metal—Superio
4325 Artesia Ave., Fullerton, CA 9
714-521-7302. *Kitchen appliances:* **Refrigerator**—
Zero Freezer Co. Inc. (M), PO Box 44130, Ma
WI 53744-4130; 800-222-7820. **Range**—Gag
USA (M), 425 University Ave., Norwood, MA 0
617-255-1766. *Bathroom:* **Sink,** Alape—Kroin Inc
Fawcett St., Cambridge, MA 02138; 617-492-
Bathtub—American Standard (M), 1 Centennial
PO Box 6820, Piscataway, NJ 08855; 908-980-3
800-821-7700. **Spa tub**—Kohler Co. (M)
Highland Dr., Kohler, WI 53044; 414-457-
Fittings, Grohe America Inc. (M), 900 Lively
Wood Dale, IL 60191; 708-350-2600.

Pages 84 and 85. Living room: **Rug** by Martine
for Elisee Editions, rue de Bassano, 75116
France; 4720-2710—through Massini (R); 310
1060. **Print** (above couch), *Hermes* by
Frankenthaler—The Remba Gallery (R), 918 C
Ave., Santa Monica, CA 90401; 310-576-
Painting (near staircase), *Rains,* by Kenneth No
The Remba Gallery, see address above. **Pale blu**
Art Glass bowls—Lief, 8264 Melrose Ave
Angeles, CA 90046; 213-658-1100. *Dining*
Shutters, designed by J. Frank Fitzgibbons and
Amico, 443 South San Pedro, Ste. 503, Los A
CA 90013; 213-614-1466. **Glass platter; bowl**
see address above.

Pages 86 and 87: Bedroom: **Painting,** *Guadalup*
Remba Gallery, see address above. **Small vase**—I
address above. *Study:* **Painting**—by Kiki Samm
681 Levering Ave., Los Angeles, CA
310-270-4719.

88 MATERIAL MAKEOVER *Pages 88 and 89:*
room: **Paint**—Benjamin Moore (M), #617-
Chestnut Ridge Rd., Montvale, NJ

44-0400. **Coffee table,** #11-27, 17" h., 36" w., , Christelle Collection, $1,600—Tradition Inc. (M), PO Box 1989, Morganton, NC ; 704-437-1480. **Glass vase,** $230—Van ol & McCoy (R), 528 Jackson Dr., Sarasota, FL ; 813-388-2716. **Art Deco vase,** $400—ison Antiques (R,T), 253 E. 74 St., New York ; 212-288-7569. **Acorn bowl sculpture,** by le Holzapfel, $6,000—Peter Joseph Gallery (R), fth Ave., New York 10019; 212-751-5500. **chair,** $316—Palecek (M), PO Box 225, Sta. chmond, CA 94808-0225; 510-236-7730. **Seat** Garden Room Stripe, Wedgewood #658458, /yd. Most Waverly fabrics are treated with gard fabric protector—Waverly Fabrics (M); 23-5881. **Pillow fabric,** Pleasant Valley floral, in #658791, $25.90/yd.—Waverly Fabrics, see **Jens Risom design side tables,** $750/pr.—Full Antiques (R), 133 Wooster St., New York 212-529-2298. **Dish** on side table, $100—Sara 952 Lexington Ave., New York 10021; 72-3242. **Metal garden chair,** #MF117, /set of 4—Malmaison Antiques, see address **Chair fabric,** Kismet stripe, #658491, linen, /yd.—Waverly Fabrics, see above. **White bench** 2, $1,000—Malmaison Antiques, see address **Vase,** $65—Paula Rubenstein (R), 65 Prince ew York 10012; 212-966-8954. **Drawing,** -Full House Antiques, see address above. *Thyme,* n Stewart, $2,000—Staley Wise Gallery (R), 560 vay, New York 10012; 212-966-6223. **Draped fabric,** Garden Room stripe, linen, #658451 /yd.—Waverly Fabrics, see above. **Candelabra,** 03, $365—The L.S. Collection (R), 765 on Ave., New York 10021; 212-472-3355. *18th y Salon As Reflected in a 19th Century Vase,* by rmott & McGough, $5,000—Robert Miller (R), 57 St., New York 10022; 212-980-5454. **Lg. vase,** $250; **sm. bronze vase,** $125; **African fig-**50—Gordon Foster (R), 1322 Third Ave., New 0021; 212-744-4922. **Tizio lamp,** $380—Lee's (R), 1755 Broadway, New York 10019; 81-4400. **Andirons,** $4,500—Brian Windsor Antiques (R), 281 Lafayette St., New York 212-274-0411. **Calendar chair,** $855—Neotu 3 Greene St., New York 10012; 212-982-0210. **r basket,** $150—Gordon Foster, see address **Sisal rug,** $30/sq. yd.—ABC Carpet & Home 8 Broadway, New York 10003. **Sofa**—owner's tion. **Sofa fabric,** Easy Elegance, Washed sk #608-300, $56/yd.—Waverly Fabrics, see **Mali Dogon blanket,** $250—Craft Caravan (R), eene St., New York 10012; 212-431-6669. *d,* by Clarence John Laughlin, $3,500—Robert , see address above. **Chaise longue,** $1,030—k, see address above. **Chaise fabric,** Kismet Wedgewood, #658498, $23.90; **pillow fabric,** floral, Bluebell #658662, $29.90/yd.—Waverly s, see above. **Trimming,** $5.98/yd., 1693—M & J Trimming (R), 1014 Ave. of the as, New York 10018; 212-391-8731. **Veranda** #237-83, $715—Lane Furniture Co. (M), East in Ave., Alta Vista, VA 24517; 804-369-5641. **a lamp**—Donghia (T), 979 Third Ave., New 0022; 212-935-3713. **Silver dish,** $130—Sara, lress above. **Saxbo yellow, Ronstrand blue vases,** a.—Fifty/50 (R), 793 Broadway, New York 212-777-3208. *Sea Horse,* by Leah Demchick, —Staley Wise Gallery, see address above. *Pears,* Groover, $2,500—Robert Miller, see address

90 and 91: Bedroom: **Paint,** #305—Benjamin see address above. **Hooked rugs,** $500–$1,500—Alexandra Davis; 212-925-0904. **Metal Zerline chair,** $930—Neotu, see address above. **Giacometti lamp,** $900—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021; 212-772-2137. **Orange vase,** $25—Paula Rubenstein, see address above. **Green vase,** $500—Gordon Foster, see address above. **Lincoln table,** $240—Ron Fisher (M), PO Box 1208, Marshalltown, IA 50158; 515-753-3414. **Sea urchin,** $25—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212-861-2345. **Tumbler,** $60/set of 6—Full House Antiques, see address above. **Iron bed,** $2,000–$3,600—Alice's Antiques (R), 505 Columbus Ave., New York 10024; 212-874-3400. **Bedskirt fabric,** Old Mill Linen, rose floral, #658901, Woodrose, $29.90/yd.; **Duvet cover fabric,** Explorer Toile, #658841, linen, $25.90/yd.—Waverly Fabrics, see above. **Beacon blanket,** $400—Paula Rubenstein, see address above. **Floor lamp,** $89—IKEA (M), Plymouth Meeting Mall, Plymouth Meeting, PA 19462; 215-834-1520. **Photographs,** *Ladislav Sutnar China,* by Joseph Sudek, $5,000; *Always the Womb Awaits,* by Clarence John Laughlin, $3,500—Robert Miller Gallery, see address above. **Highback Bistro chair,** #7408-50f, $380—Palecek, see address above. **Triangle mirror,** $145—Paula Rubenstein, see address above. **Rake-leg table,** #LS-10T, $1,052—Cynthia B. Sawyer Furniture Ltd. (M), 3712 B Profit Way, Chesapeake, VA 23323; 804-485-2216. **Dressing mirror,** $350—Full House Antiques, see address above. **Clock,** $400—280 Modern (R), 280 Lafayette St., New York 10012; 212-941-5825. **Jar,** $190—Katie Ridder Home Furnishings, see address above. **Cream sisal rug,** $30/sq. yd.—ABC Carpet & Home, see address above.

Pages 92 and 93: Porch: **Floor paint,** #447 5/D—Benjamin Moore, see address above. **Mondo Chair,** to order, $550—Portico (R), 379 W. Broadway, New York 10012; 212-941-7800. **Cushion fabric,** Into the Woods, #659-040, Apple $25.90/yd; **tablecloth fabric,** Sunnyside Stripe, #659104, Apple, $25.90/yd.; **bench fabric,** McCheck #608023, green—Waverly Fabrics, see above. **Twig place mats,** by Chateau X, $24—Portico, see address above. **Japanese iron plates,** $500/ea.—Gordon Foster, see address above. **Aspen flatware,** discontinued; **Crinkled glasses** by Branson Glass, $19/ea.; **pitcher** by Barbara Eigen, $60—Zona (R), 97 Greene St., New York 10012; 212-925-6750. **Iron vase,** $1,200—Neotu, see address above. **Time Piece Bowl sculpture** by Michelle Holzapfel, $5,000—Peter Joseph Gallery, see address above. **River pedestal,** $69; **South Hampton ottoman,** #765205, $353—Palecek, see address above. **Ottoman fabric,** Hideout #658824, shagreen $25.90/yd.—Waverly Fabrics, see above.

94 STAR TURN *Pages 94 to 97:* **Gladwyne pillow,** $250—The Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Brick and gold band oval platter,** $325; **silver flatware,** Audubon, $425/5-pc. setting—Tiffany & Co. (R); 800-526-0649. **Shima Border oval platter,** $273; **Shima Border covered dish,** $390; **Shima Border salad plates,** $41/ea.; **dinner plates,** $59/ea.—Spode (M), 1265 Glen Ave., Moorestown, NJ 08057; 609-866-2900. **Crystal bowl,** $150/set of 6; **Ridgeway compote,** $975; **dining chairs,** William IV, $6,800/set of 6; **Till & Son's dinner service,** $955/12-pc. service—The Country Dining Room Antiques (R), 178 Main St., Great Barrington, MA 01230; 413-528-5050. **Ashworth covered dish,** $2,500/pr.—James II Galleries, Ltd. (R), 15 E. 57 St., New York 10022; 212-355-7040. **Silk shawl,** $525—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212-861-2345. **Wineglasses and goblets,** Curraghmore, $98/ea.—Waterford Crystal (R,M), 41 Madison Ave., New York 10010; 800-677-7860.





Continued from page 64



JOHN HAY

This array of arranger's equipment is extensive. The author of *Simply Flowers*, Barbara Milo Ohrbach, says, "You won't need it all, but it's nice to know what's available." TOP PHOTO, FROM LEFT: Floral wire of two gauges. Second column: picks for securing fruits to floral foam; floral adhesive for sticking flower holders to the bottom of a vase; waterproof tape for anchoring foam. Third column: floral pins; green twine; spool of florist's wire; waterproof tape. Fourth column: knife for scraping stems; florist shears and garden scissors to cut stems (because regular scissors will pinch stems closed); two sizes of pruning shears for woody stems. BOTTOM PHOTO, FROM LEFT: Chicken wire for holding masses of flowers in a large, wide-mouthed vase; green floral foam for shallow containers; anchor pins; brown foam for dried arrangements. Second column: two mesh flower holders flanking a pin holder with a heavy lead base. Third column: hairpin holder, pin holder and plastic vials for holding flowers in wreaths. Fourth column: large hairpin holder; marbles for arranging flowers in a clear vase; glass frogs. To order *Simply Flowers*, send $22.50 plus $4 for U.P.S. to Cherchez, PO Box 550, Front Street, Millbrook, NY 12545.

Continued from page 102

of certified organic farmland, Fetzer has another 680 acres under cultivation in Mendocino County. Predatory wasps—not pesticides and herbicides—are used to eat harmful insects. Composted grape seed and cover crops take the place of chemical fertilizers.

According to Dolan, it all adds up to a better product. Organically grown grapes simply taste better, he asserts. "There is just one secret to making great wine: get great grapes and then don't screw them up."

Although they are made from organically grown grapes, the Fetzer wines cannot be labeled "organic wines." This is because they contain added sulfites. The standards are set by the California Certified Organic Farmers group, one of the most stringent regulatory agencies in the country.

"Organic wine" has been coming out of California in dribs and drabs for years and has been, for the most part, good-try bilge. Without added sulfites, the organic wines are unstable and unreliable; it's the sulfites that make the wine consistent, bottle after bottle. However, under present California law, if any inorganic compounds are injected into the grapes or added to the wine itself it cannot be labeled "organic."

The sulfite controversy is important and confusing, even to the wine wise. Sulfites are naturally present in wine; there is no such thing as a sulfite-free wine. There are wines that are legitimately labeled "No sulfites added," but people who are truly allergic to sulfites (estimated to be under one percent of the population) simply should not drink any wine. People who are not allergic need not worry—the amount of stabilizing sulfites used by responsible winemakers is minuscule. In Fetzer wines, it's under 100 parts per million, the amount which, in France, allows wine to be labeled "organic."

The sulfite controversy can be traced to the serious sulfite scare in the 1980s when salad bars, to keep produce green and crisp, went berserk with liquid sulfites, spraying raw vegetables and fruits with solutions containing up to 2,00 parts sulfites per million. An alarmi number of people—over 700—becan seriously ill, and sulfites became addition non grata.

It was, for the California wine indu try, just one more cross to bear, alo with phylloxera (a root-degenerati pest), controversial health labeling law and increasingly inexpensive imports.

With a kind of Old West spiri though, California is rallying. Fetz Vineyards, started 24 years ago a until recently owned by eleven Fetz brothers and sisters, has always be ahead of its time. Purchased last year Brown-Forman, the Louisville, Ke tucky, wines and spirits company, Fet remains an innovator.

At the Fetzer Food & Wine Cen at Valley Oaks, in Hopland, Californ the winery maintains a five-acre orga garden where horticulturist Mich Malthus grows over 1,000 varieties fruits, vegetables, herbs and edi flowers. In the adjoining dining pavil and demonstration kitchen, the prod is turned into edible art by John A Fetzer's culinary director, whose inte gence and deft understanding of f and flavors has ranked him one of top chefs in the country. To this me in Mendocino come management chef teams from around the coun who want to immerse themselves food and wine "from the earth to table." The public comes for cook classes and guided tours of the gar (To visit, call 707-744-1250.)

And now the big boys are com Mondavi is coming, and Buena V and Sutter Home and Gallo, the lar producer of wine in the world. The all learning how to produce goo maybe even great—wine from org grapes. In the wine industry, this is inconsequential news. Let us hope th taking time to toast Fetzer—the wine era is a victory worth tasting.

Suzanne Hamlin, a New York food and wine writer, frequently travels t California wine country.

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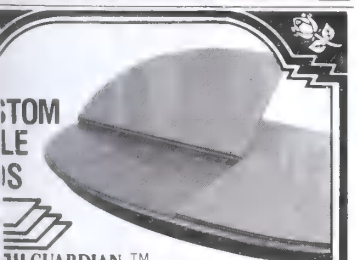
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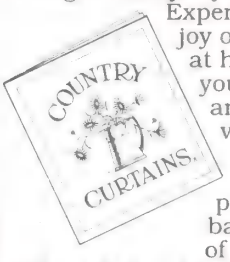
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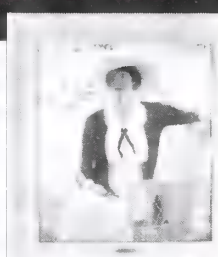
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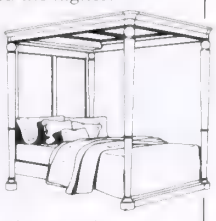
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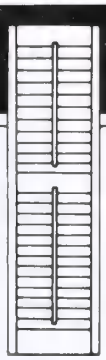
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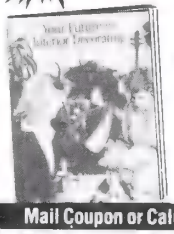
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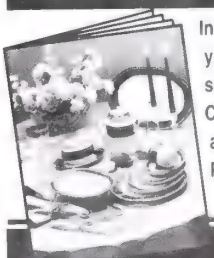
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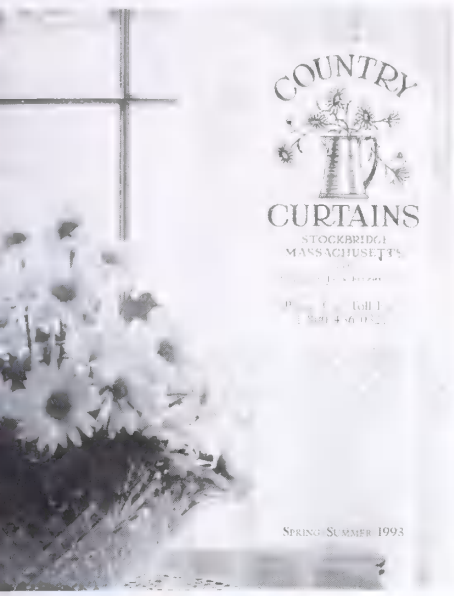
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Books of life

BY DEE HARDIE

As often as I have tried, I have never succeeded in keeping a day-by-day diary. The first week I fill a page, the second week it is reduced to a paragraph, and by the third week my thoughts have diminished to one line. I become bored with myself.

But as for scrapbooks, that's another story. *These* are my diaries, and I have 49 of them filling one entire library shelf. No two are alike; some are tall, some are short, some are leather bound, some are covered (by me) with marbled paper, a few are simply school notebooks.

This passion for filling blank pages started when my father gave me my first stamp album. He wanted me to see the world, but not to wander too far. I did wander, but only to the movies and the ballpark. At fourteen I discovered Katharine Hepburn and Ted Williams, and I still have two fat scrapbooks filled with their lives and times.

I have a non-celebrity collection from the high school era, too: flattened cheerleader tassels made of paper, dance cards, a photo of my classmate George, now a priest, who taught me at sixteen not only geometry but how to tango.

My college scrapbooks hold similar memorabilia. Junior year seems especially exciting. World War II was over and eleven veterans came to Skidmore on the G.I. Bill. Other women's colleges had veterans too, and Skidmore played Vassar in football. The score wasn't impressive—0–0—but the publicity was enormous. The Associated Press covered the story, and a photo of my roommate Sally and me leading around our mascot, a sheep, appeared all over the country. We thought we were hot stuff.

Suddenly the pages are filled with photos of a man. Soon my scrapbook shows the wedding certificate of a "spinster"

Once I started to work, my scrapbooks became much more sophisticated. My job with *Vogue*, for which I sailed to England on the *Mauretania*, yielded museum stubs, a plethora of theater playbills. This was the beginning of my love affair with the stage. Imagine seeing Vivian Leigh in *A Streetcar Named Desire* in the West End.

My next stop was Paris. I attended couture collections, even sampled the Folies Bergère. I had forgotten that last exotic adventure, but my scrapbook is proof. Then suddenly the pages are filled with photos of a certain young man. It was springtime in Paris! So my scrapbook shows a sketch of a C Chapman wedding dress, and a weddi certificate listing me as a "spinster."

When we returned to America started pasting up the renaissance Thornhill—blueprin wallpaper samples, fab swatches, volume after v ume. And as each ch was born, a new scrapbo joined the family.

Many of our scrapbo are on travel. One we t sure records a trip to Greece with three children after our son Tommy di I wanted everyone to be within rea Todd took the photos—one shows wi flowers as high as our waists—Louise the calligraphy, and Beth, the sketch including a diagram of how to dan Greek-style. Our latest is all ab Wales, which Tom and I visited last Often when we travel I'm too busy digest everything. A scrapbook helps.

My scrapbook mania is obviously c tagious. All of our children have sta one for their own children. Someday going to put all of mine in a tru Albert, our oldest grandchild, is to Custodian of Records. I want his c dren and our other great-grandchild to know there was once a Momma and CapCap. Ego trips? No ind These are voyages of remembrance.



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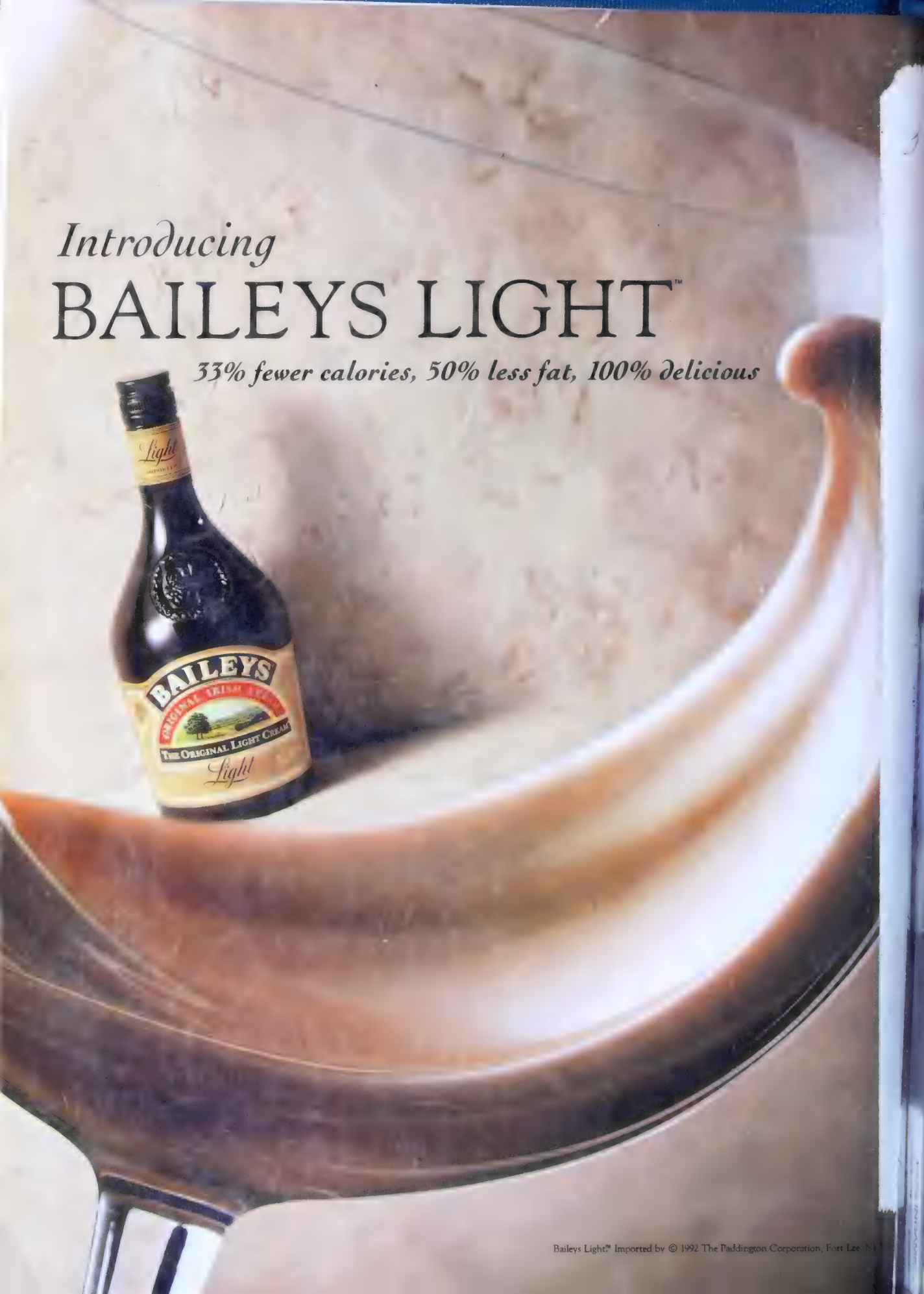
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COUNTRY LIFELINES A French textile designer manages to feel rustic in a Paris apartment

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HIGH ON THE HUDSON Decorator Stephen Mallory turns a tiny cottage with a big view into a shipshape weekend hideaway for his own family

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THE GARDENER WHO LOVES CHARTREUSE A wildly personal flower-and-leaf palette kept in control by a formal garden plan

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FROM THORNHILL FARM Our unofficial B&B

ON THE COVER:

Decorator Charlotte Moss's new pool house on eastern Long Island has the friendliness of an old-fashioned front porch—its wicker furnishings done up in a lively variety of checks and stripes, all in natural fabrics. See page 106. Photograph by Jeff McNamara.

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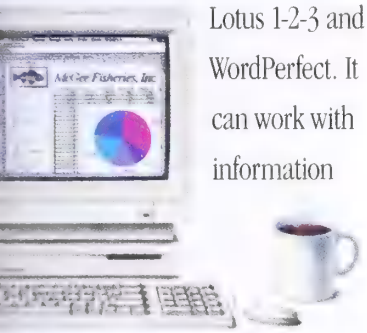
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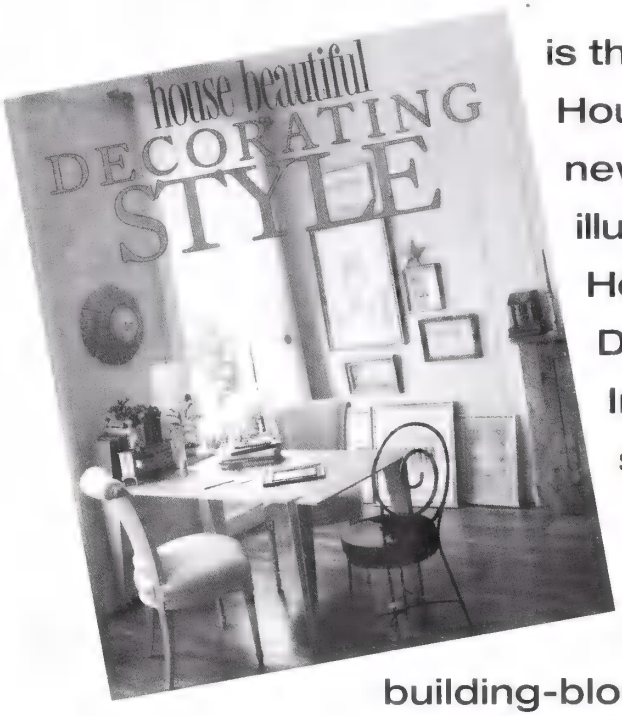
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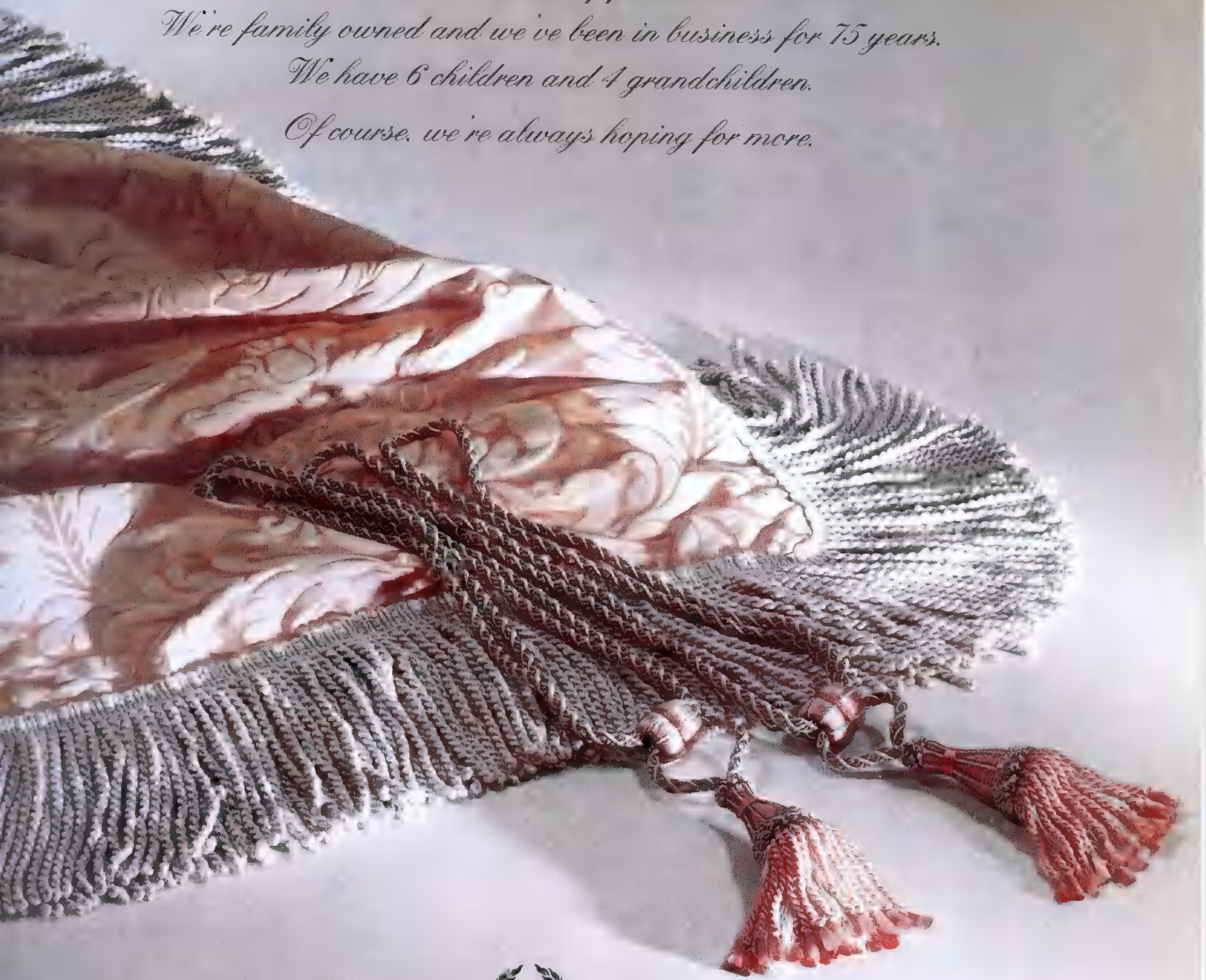
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The palazzo years

ELAINE GREENE

e Saturday night in August a few decades my spirits were so corroded by envy that I walked out party to sit behind a tree in the backyard and cry. It Europe envy. Several of the other guests—friends my out richer—were comparing notes on their trips d that summer: the marvelous little towns in the wolds they were clever enough to find, the terrifying in turns on the Amalfi Drive, the delicious pureed- baby food you could buy in France.

the time I was a hardworking housewife in a small dyn, New York, apartment with a husband and two four and eight. We lived on a single salary and we have two cents to spare for travel. A Bermuda honey- was as far afield as we had ever gone.

guardian angel must have taken pity on me in the back- hat night because one week after the party my husband to say that his company had offered him a chance to in Rome for a few years. They would transport the four and house us in a *pensione* for a month while we found ne. We would have six weeks to get ready. I said yes diately and never looked back, even though something age fright woke me every day at dawn from then on.

elve weeks after the party I was crying again, this time bathroom of a splendid apartment we had the great good fortune to find. It was in a Renaissance palazzo in Old Rome, between the Pantheon and the Tiber—the best part of town, although I had not yet recognized that fact. I was ricocheting off still another culture shock; naturally I had them all day long. This one was an encounter with our stout, middle-aged Neapolitan maid, Ascenza, about our dinner. She showed me a bowl of tiny, whole, big-eyed, silvery fish—dozens and dozens of them—indicating that she was going to flour and fry them as they were.

I consulted my dictionary because I had a question. "*Occhi?*" I asked. (Eyes? Meaning, Do you really think I am going to eat all those eyes?) "*Occhi*," Ascenza answered, grinning, and dug her thumb into one of the eye sockets so that a long string of black slime hung off the little head. She laughed loudly to encourage me, but I ran down the hall to the bathroom, my shoes making a soft clicking sound on the old hexagonal terra-cotta tiles.

I think I was the only one in the family who was homesick. My husband had a regulated life doing familiar work, and for the children, home was where *we* were. I relied on them for that. The first night we slept in the palazzo, when every sight and sound and smell was alien to me, I went into the boys' room twice to look at them, sleeping trustingly under the afghans their grandmother had made them and—they never knew it—making me feel safe.

The boys jumped right into life in Rome. The first >



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We read that the halls were walked nightly by the ghosts of two cardinals who were tormented by a matricide that had taken place in the palazzo

week at the American school, our elder son, to whom I would never read *Grimm's Fairy Tales* because they were so violent, came home to teach us a new game. "I'll be Perseus and you be Medusa," he said, with head-lopping whacks of a make-believe sword. That same week, our little one demonstrated his skills in Italian schoolyard fighting (many Italian children attended the American school, especially in the early grades). "*Lascia, lascia, è la mia*," he would say, grabbing his brother's toys (Let go, let go, it's mine).

My husband and I were taking Italian lessons twice a week—we did that till we left Rome—but I could see I would be linguistically crippled for a long time. The children's school was largely conducted in English, and so was my husband's office. I was the one in the trenches, trying to find the words to buy a pair of socks or a needle. It was my appearance in the delicatessen that stopped all business as the clerks leaned over the counter to hear what came out of my mouth, my task to give instructions to Ascenza ("The thing most important is the to be clean," is one sentence I'll never forget).

It rained all or part of almost every day for our first three months—Rome-style, two-way rain that comes down so hard it splashes back up at your skirt hem from the cobblestones—and it was chilly indoors. The eighteen-foot ceilings in the palazzo dwarfed me: It seemed I could only feel right in the eight- or nine-foot rooms I was used to. When we visited St. Peter's, I complained that it was a railway station and inferior to any good New England meetinghouse.

Still I tried hard to feel the excitement of Rome. I would go to the place—not far from our house—where Caesar was assassinated and silently chant to myself, Julius Caesar Julius Caesar Julius Caesar. Nothing would happen. My imagination was dead. I had never been without it before and the loss was like a curse.

Then in mid-January the curse began to lift—on my birthday, three months to the day after we got off the boat in Naples. The rainy season had ended and the sun was out. Climbing the Spanish Steps I noticed the historic marker on John Keats's house. It said he had died there on February 23, 1821, and I thought, "Oh, the poor boy, how cold he must have been." My imagination was back! And not through some ancient Roman evocation after all, but through a tragic, recent (by Roman measure) young poet.

Two weeks later there was another birthday—our older boy's ninth. We told him we would spend it wherever he liked and he chose the Colosseum. You could go to the top level in those days, a broad grassy terrace more like a sheltering room than the arena down below. No one else was around. The boys played with their father while I curled up in the sun on a big hollowed-out stone and fell asleep. I woke up thinking *Where am I?*, and then I saw. Gratitude and bliss flooded my mind, and Rome became home.

I grew to fit all the extravagances there, including our high ceilings—grew to feel worthy and deserving of Rome. Like thousands of foreigners over the centuries, I came to believe that Rome belonged to me. Exclusively. I loved the details of our daily life. One lovely act was pushing open the louvered wooden outside shutters every morning, letting in the city: the swifts wheeling and shrilling in the brilliant blue sky; the operatic bustle in the narrow cobblestone street off the piazza as the neighborhood shopkeepers and market vendors went to work, greeting one another with that full-throated Roman cry, *ah-OH*; the Baroque church across the piazza filling our windows with a view of huge expanses of travertine—niches, pediments, pilasters, a dome, a lantern.

Our simple, beautiful, faded-ocher palazzo was built smack on the street in the 1480s—before Columbus, we used to marvel—and has stood there ever since, through all the glory and havoc and ordinariness of history. Simply walking into it was a pleasure. In summer, you would come from the brightest, hottest sunlight into the deepest, coolest shade through double doors that were high enough and wide enough to admit a large carriage drawn by two horses. Ten steps into the building under the stern eye of the *portière* and you were in a private world, protected and privileged. Past a wall studded with fragments of ancient sculpture was our elevator, an ornate freestanding cage from the turn of the century that still bore, in a little frame, printed instructions prohibiting its use by servants. The instructions were dated XIII—thirteen years after Mussolini had taken power and named his accession the year one. Of the almost infinite layers of history in Old Rome, that too has to be counted.

A bloodthirsty 1911 guidebook that we bought secondhand told of "an oubliette lined with sharp pointed instruments" that had been uncovered when the elevator was installed. In it lay "a mass of skeletons," one in armor with a dagger thrust deep into the helmet. We also read that the halls of our palazzo were walked nightly by the ghosts of two cardinals (their Berniniesque busts framed our apartment doorway). Members of the family that had built the palazzo and held it until well into this century, the cardinals were tormented by a matricide that had taken place in it—a marchesa murdered in the 16th century by her two sons because she refused to name them her heirs. My two sons found that fascinating, of course.

Like most palazzos (the word means palace or any large residential or government building) ours contained stores on the ground floor (a pharmacy, a mattress maker). Our landlady the countess occupied the second and third floors with her family and servants, and on the fourth and fifth there were offices (a branch of the University of Rome, a


ESCAPE
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parfum

I wasn't in a Puritan society any more, where I had to labor to justify my existence. Being happy, that was my job (a very Italian attitude)

notary) and a few apartments. From our kitchen we could see the countess's kitchen with a gas stove and a wood stove. When I asked our maid the reason, she was surprised that I didn't know you need a wood stove to cook fish properly.

Our apartment had long been unoccupied so all the appointments, other than a few of our landlords' family antiques, were new—the beds and all seating slipcovered in a pleasant green cotton damask, the meter-thick walls painted a fresh creamy white (although there was a patch of fresco painting behind a new radiator that the painters missed but one of the boys spotted). We were also supplied with a new bathroom, and a bare-bones kitchen for a servant to use.

Why did I have a maid when I wasn't working? Because Rome was set up for that; when in Rome you *have* to do as the Romans do. There were no kitchen cupboards and the tiny refrigerator barely held one day's food; we never nibbled in the evening because there was nothing left in the house. The daily marketing took hours, with vegetables and fruit and fish sold in the Campo dei Fiori, our big open-air market, but chickens found in one shop, meat in another, cheese in a third, mushrooms somewhere else, and salt and sugar in two separate places. The laundry was done in the bathtub and dried on the roof terrace or, in rainy weather, draped on our tepid little radiators. The drudgery, had I undertaken it, would have been Brooklyn times ten.

And anyway I liked being a signora, which literally means Mrs. and sociologically means lady. I wasn't in a Puritan society any more, where I had to labor to justify my existence. Being happy, that was my job (a very Italian attitude). During a brief moment in economic history—about twenty post-war years—it was possible to live like a baron in Italy on an untaxed average American salary. For the first time in my life I had a dressmaker—two in fact, a cheap one and an expensive one—and a hairdresser. I went to classes at the Dante Alighieri academy conducted in Italian for foreigners (meaning the teachers spoke slowly), where I studied literature and art history. I acquired some excellent guidebooks and tried to see all that was significant in Rome, although two years of almost daily touring—floating through narrow streets fragrant with coffee—was not long enough to finish.

Possibly the most subversive thing I learned when I was a signora is that while it had been fun in America to be told that I *am* a good cook, it was even more fun in Rome to be told that I *have* a good cook. She was Ascenza's replacement, Gisella, a Tuscan; finding her was another huge stroke of luck. She was an excellent housekeeper, the children liked her, and when she went out to do the daily marketing she was better dressed than I usually was.

We had left New York with names and addresses of friends' friends in Rome, and soon developed a social circle (new expatriates form alliances quickly). It included my husband's coworkers; movie people, some of them blacklisted out of Hollywood in the "Un-American Activities" hysteria; American Academy and Fulbright fellows; U.N. and State Department people; other parents from the boys' school. When my mother came to visit after six months, I was able to give her a ladies' luncheon with ten guests.

There were very few Italians in our circle—three, actually, all of whom we still see when we go back, all of them with an American or English family tie. Although we were friendly with some Romans, we learned that they do not invite outsiders into their houses—not even Italians from other cities. But living among them was delightful anyway. Italians love life and they know it's short. They are not interested in making it perfect, just enjoyable on a regular basis. Part of the enjoyment is watching the human comedy. If Gary Hart had been a married Italian politician photographed with a party girl on his knee, he would have amused the nation for a day or two, then gone on with his career.

In time we spoke Italian adequately, sometimes fluently. We never missed a chance to improve. Late one night there was a cinematic scene outside our window: a woman in a housedress loudly denouncing her grown son on the steps of the church. He said nothing, and the third person present, a *vigile*, the lowest order of policeman, just stood holding his bicycle and looking on in the harsh street light. The shouting finally woke me and I saw my husband at the window with the dictionary, looking up new words (rascal, villain, pimp).

We bought a small station wagon and criss-crossed the country on weekends and holidays, ranging as far as Venice and Sicily. One summer we drove to Prague, another to Holland. When we stood on the Janiculum, the hill overlooking the center of Rome, our older son could name all the domes. His little brother became so acculturated that he used to yell "*Brutta figura*" (meaning, roughly, disgracefully inelegant) out the car window at women wearing slacks—not considered acceptable in those days. We were happy to think that all their lives, our sons would know that they can live anywhere, that people can be different and yet the same.

After we left, being homesick took on a new, reverse meaning for a while. Although my own country soon became interesting to me again, the chance combination of a glorious day, an energetic street in an old neighborhood and a whiff of espresso can still stop my heart. When we go back to Rome every three or four years, I no longer feel the city belongs to me, but we make sure to pass "our house," and if we explain our connection to the *portière* he always lets us through the portals for a minute or two. ■

Elaine Greene is the editor of Thoughts of Home.

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EDITORS: LISA HEARST ESPY AND SARAH McPECK



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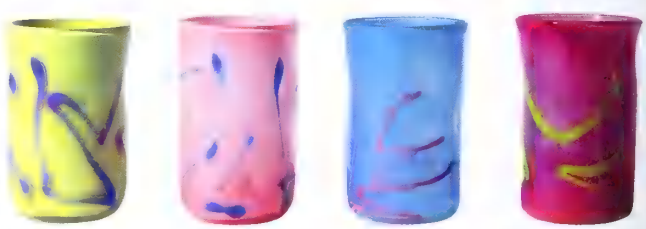
Designers' choices

We asked the pros which pastels they like for decorating projects. Their responses, from top: Stephen Mallory uses Benjamin Moore's Blue Allure (BM #771); Stephen Shubel (BM #1415); Libby Cameron (BM #1317); Marie Buatta (BM #088); Bunny Williams (BM #128). Mariette Himes Gomez prefers #DKC 30 from the Donald Kaufman Color Collection II.



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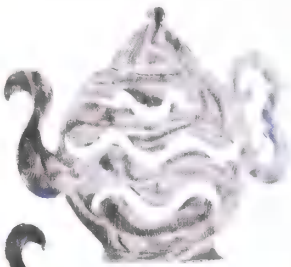




Gertrud and Otto Natzler, shapers of American pottery, are saluted in a retrospective at the American Craft Museum, through October 10.



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Saucy steel trivets are hand-cut by Amy Hess, $75 and $88. At Barneys New York: 212–929–9000.



Garnering rave reviews from gardeners of all varieties is San Francisco's Lumbini, where owner Topher Delaney presides over twig furniture, sculptural statuary. Call: 415–863–6800.



Good vintage: New York's Hope & Wilder boasts a notable collection of yellowware, ironstone and chintzware, printed fabrics, painted country furniture. Call: 212–966–9010.

Native charm: Chris Jonic creates one-of-a-kind furniture—like this antique oak table stained with a Navajo design; from $3,500. Call: 213–650–7413.





American Spoon Foods tastemakers Justin Rashid and Larry Forgione are preserving the tradition—flavorful fruit butters, zesty relishes—in their Rhinebeck, NY, store. Call: 800–222–5886.



To pine for: fragrance-filled pillows stitched from old prints, from $45. At ABC Carpet & Home: 212–473–3000.

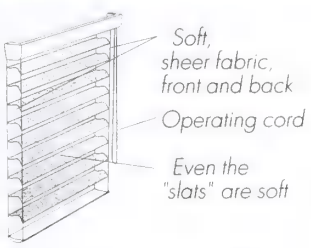
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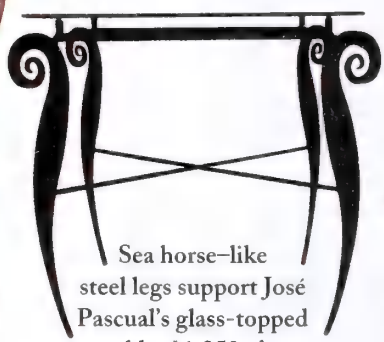


The Suspiral side chair by Italian designer Luigi Serafini comes with an upholstered, glass or steel seat, $616 to $878. At Postmark: 415–788–7678.

Whether it's a sweeping curve or a tight little corkscrew, the motif of the moment turns up on flatware, floor lamps and side chairs

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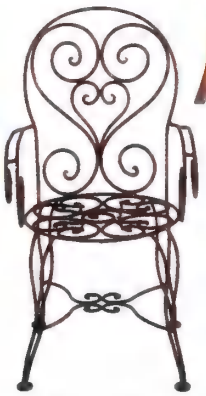


Sea horse–like steel legs support José Pascual's glass-topped table, $1,250. At Repertoire: 617–426–3865.

Former sculptor Claudine Blackwell twists and turns steel into a curtain valance eight feet long, $1,225. At Timeless: 213–939–8286.



Matisse's whorls inspired Julie Sanders's earthenware platter, $152; and plate, $42. From Cyclamen Studio: 510–843–4691.



All the frills: A heart-backed iron chair, from Pier I Imports, $150. For stores: 800–447–4371.



Stylized C-scrolls overlay soft-colored leaves and branches on a handmade wool rug designed by Vicente Wolf; eight by ten feet, $2,400. For stores: 215–247–3535.



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Gardens from innovative L.A. designers, CLOCKWISE FROM NEAR LEFT: Mia Lehrer evoked a feeling of age with herbs going to seed around a gazing ball. Jay Griffith set table and chairs in a reflecting pool where rhinestones drip from a fountain. A Griffith dooryard garden for a toolshed painted to look like a house. Burton & Spitz created lush borders with drought-tolerant plants.

Iconoclasts in L.A.

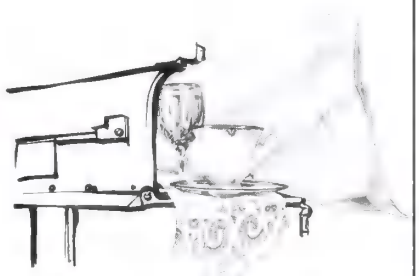
Four garden designers are persuading their clients to give up lush lawns, tropical greenery and—sometimes—pools

BY SUSAN HEEGER

Several years ago Los Angeles garden designer Jay Griffith went to visit some prospective clients. He was horrified to discover that they had ripped out the wild landscape of their three-acre estate in preparation for installing a neat, green, domesticated garden. Griffith convinced his new clients to let him order California sycamores, oaks and native sandstone boulders to replace those that had been removed. He then talked them out of a proposed swimming pool. "It was beside the point," he says. "These people live on the ocean." Finally, after working so carefully to restore the native California landscape, Griffith injected his design with the antic spirit of Hollywood: Using monumental concrete chalices and slate pillars, he created what he calls "Maxfield Parrish–style vistas" to the sea.

This story says a lot about what's happening today in the gardens of southern California. While many homeowners still cling to a certain picture of paradise—a lavish lawn, a pool and a fringe of trees and shrubs imported from the tropics—innovative garden designers are working hard to change that narrow vision. Creating landscapes that celebrate the natural beauty of the region, these designers also cater to the affection Angelenos have for novelty, in particular for the larger-than-life dramatic effects that have their roots in the culture of movieland.

These themes run through the work of some of the best garden designers in Los Angeles. Four trendsetters—Jay Griffith, Mia Lehrer, Pamela Burton and Katherine >



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Earth Share

In their gardens the designers reveal an affection for California's past, even the recent, kitschy past

Spitz—are very different in their approaches, but each reveals an affection for the past, even the recent, kitschy past, in an effort to strengthen our sense of place.

In a city characterized by restlessness—where almost everyone has arrived rather recently from somewhere else—gardens are beginning to reflect the population's longing for permanence and history. According to Katherine Spitz, "People here yearn for roots. They want their gardens to have a suggestion of age—like a place that's been in their family for years."

Southern Californians are also increasingly willing to take the long view when it comes to the appropriateness of plant choices. Traditionally they have planted whatever they wanted because the smiling climate made it easy. Now, after suffering through a long drought that has only recently abated, gardeners are thinking in terms of conservation—of saving water with drought-tolerant plants.

Among L.A.'s top garden designers, Jay Griffith is regarded as something of a renegade. He has dragged rugs and chandeliers onto patios, set a table and chairs in a reflecting pool, and gone so far as to build a roofless bedroom under the stars—all to make the point that gardens should be lived in rather than maintained as status symbols and admired from afar.

Trained as a fine artist, Griffith has been working the landscape in his own colorful way for twenty years. The son of a Hollywood lighting director, he grew up on movie sets, where he was entranced by the "amazing things that went on in cardboard edifices." He was also a child of the 1950s, which he describes as "the last hurrah of old California—of ranch houses built in orchards and of brush-covered hills that turned gold with every sunset." Wandering through unspoiled canyons, he was captivated by arrays of natural plantings—the shaggy, randomly flowing masses and drifts—as well as by native plants themselves: Matilija poppies, *ceanothus* and oaks.

The landscapes Griffith designs today combine the two main themes of his youth—the Hollywood dreamscape and the wild Eden which, along with much of L.A.'s historic architecture, has been destroyed to make way for development.

Griffith rescues whatever he can, creating a bold, Technicolor pastiche of past, present and futuristic. The landscape surrounding his own office, which he calls "an after-the-fall California garden," is paved with concrete from L.A.'s discarded sidewalks and contains a neon Aladdin's lamp from an old movie marquee, a rusty iron Pegasus, an outdoor boudoir with a broken-down bed, and orange trees, a reminder of the groves that once covered southern California. Rambling mounds of artemisia, *echium* and sage capture the feel of the scrub chaparral that grows on coastal mountains.

Although his clients sometimes rein in Griffith's bolder visions, they go along with his taste in native and water-saving plants, and sometimes go along with his advice to do without plants altogether. For the actor Fred Ward, Griffith furnished a dining terrace with painted sticks "growing" in pots and artificial palm fronds. Griffith explains, "Because Fred is gone for months he needs an allusion to a garden, not a garden."

Griffith often talks his clients out of swimming pools (he compares their environmental impact to running a Cadillac at full throttle) and steers them away from marble and slate to the more humble alternative of recycled concrete. His modest hope as a designer is to "slow down the ruin of L.A. and to help people prize what's left of it."

If Griffith gardens make you want to buckle your seat belt, Mia Lehrer's tend to offer you a comfortable chair. Lehrer, who grew up in garden-rich El Salvador and studied landscape architecture at Harvard, sees gardens as "places for contemplation." She says that "people in friendly climates use their gardens quite a bit," but she wishes that Californians >

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"Ten years ago you couldn't find ceanothus in nurseries," says Mia Lehrer. "People wanted lush gardens. Now they say, 'Give me some of that dry stuff.'"

would get outside even more—onto terraces, under pergolas, into shady niches furnished with comfortable benches. Accordingly she has turned unused lawns into courtyards, cut stairways into otherwise inaccessible hillsides and installed French doors to connect kitchens to the outdoors.

A modernist simplicity guides Lehrer's hand, along with a taste for restrained solutions and oversized details that add elements of the unexpected to her landscapes. To complement a contemporary house of clean, sun-washed planes designed by architect Ricardo Legorreta, Lehrer, working with landscape architect Scott Sebastian, set soaring *Washingtonia* palms against the stark facade. On another project, she created a showcase for a client's collection of 50-year-old white iris by terracing a hillside and replanting the bulbs amid waves of snow-in-summer (*cerastium tomentosum*).

Lehrer often finds planting inspiration in the wild landscape, and she says clients are increasingly responsive, both to the appropriateness and to the look of natives and other dryland plants. "Ten years ago you couldn't find *ceanothus* in the nurseries," she recalls. "People wanted lush gardens. Now they say, 'Give me some of that dry stuff.'"

Lehrer sees the influence of Hollywood in her clients' expectations for instant, fully mature gardens. "In this world when a project is important, nothing is impossible," she explains. "The attitude is, 'I want a tree in here so just get a helicopter. I did it on my last film.'"

What seems to go along with these inflated expectations, however, is an openness to fantasy and surprise that Lehrer finds delightful. In one garden she and a client played with the idea of the romance of old California. Lehrer surrounded the 1920s Mediterranean house with water-splashed outdoor rooms where flowers and plants are overgrown and unmanicured. Blue-rock paths circle a kitchen plot where arugula and lamb's lettuce are going to seed. A giant bird of paradise (*strelitzia nicolai*) and a small grove of palms were recycled from the old garden as was the broken pink concrete edging a pool terrace. Lehrer also used rubble from torn-up walks and garden walls to build an ancient-looking pergola. The whole effect is of a dissolute shrine to an early California pleasure garden, but one that existed only in the designer's imagination.

Like Lehrer, Pamela Burton and Katherine Spitz (who as partners are known as Burton & Spitz) see architecture and landscape as inseparable. But what guides the Santa Monica–based team is the concept of narrative, the idea that every garden presents a journey of sorts, with a beginning and an end and a lot of stops in between.

Sometimes the two let the story of a place shape the garden. Inspired by an 85-year-old climbing rose on one property, they created a landscape celebrating California's garden past. Arrayed around the pergola they built for the rose are an orchard of fruit trees, a shade walk with native plants and a courtyard.

The most cerebral of L.A.'s garden designers, Burton and Spitz, both UCLA–trained architects, have collaborated on numerous civic, commercial and public art projects, including a hypothetical plan to turn a government bombing range in Nevada into America's first environmental memorial. But they are also known for their domestic designs, which are always firmly rooted in their locale.

At the outset of a project, the partners often show clients pictures of their favorite plant materials or of gardens laid out by great California designers of the past—Florence Yoch, Ralph Cornell, Lockwood de Forest. They are particularly fond of a de Forest lawn planted with a tough kikuyu grass which turns dry and gold in the summer. Spitz concedes that "most people don't come to us wanting a dry California landscape. They want a lush refuge from urban stress." With a little guidance, however, client usually come to appreciate the fact tha exuberant, overflowing borders can b created from water-wise greens an grays: rosemary, lantana, native sage rockrose and Mexican evening primrose

To Burton, who grew up in California there is something "both humble an noble about the native landscape, whic is so wonderfully adapted to its place. Spitz, who comes from Brooklyn, is "fas cinated by the fact that in the middle o one of the world's biggest cities, so man of us have gardens." Together, they aim t "contribute to the permanence of L.A. by designing gardens that belong here

A good example is one they plante around a Santa Monica house; it pay homage to significant periods in Califor nia's design history. An arid front cour bristling with cacti, agaves and grasse suggests the rugged simplicity of th Mission era. Behind the house, vine draped trellises and sprawling heaps o plants—silver-gray *helichrysum*, red foun tain grass (*pennisetum setaceum*) an lavender—reflect a Craftsman-styl celebration of nature and outdoor life

"What the 'story' of a garden adds t the living tapestry," Spitz says, "is an other dimension to your experience. And landscapes that evoke history ar especially powerful, she feels, in a cit struggling with its identity: "How do w know what Los Angeles will be in th future if we don't know where we hav been in the past?" ■

Susan Heeger, who is a contributing edito to the Los Angeles Times, *lives in Wood land Hills, California.*

CALIFORNIA GARDEN DESIGNERS

Jay Griffith, 717 California Ave. Venice, CA 90291; 310–392–5558. Mi Lehrer, Lehrer Architects; 213–664 4747. Pamela Burton and Katherin Spitz, Burton & Spitz, 2324½ Michi gan Ave., Santa Monica, CA 90404 310–828–6373.









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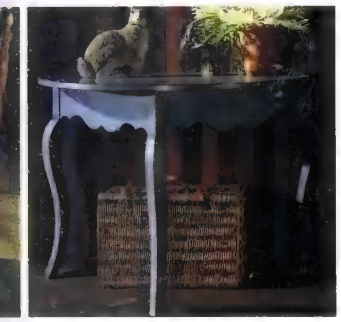
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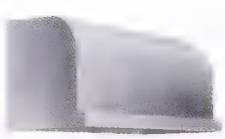
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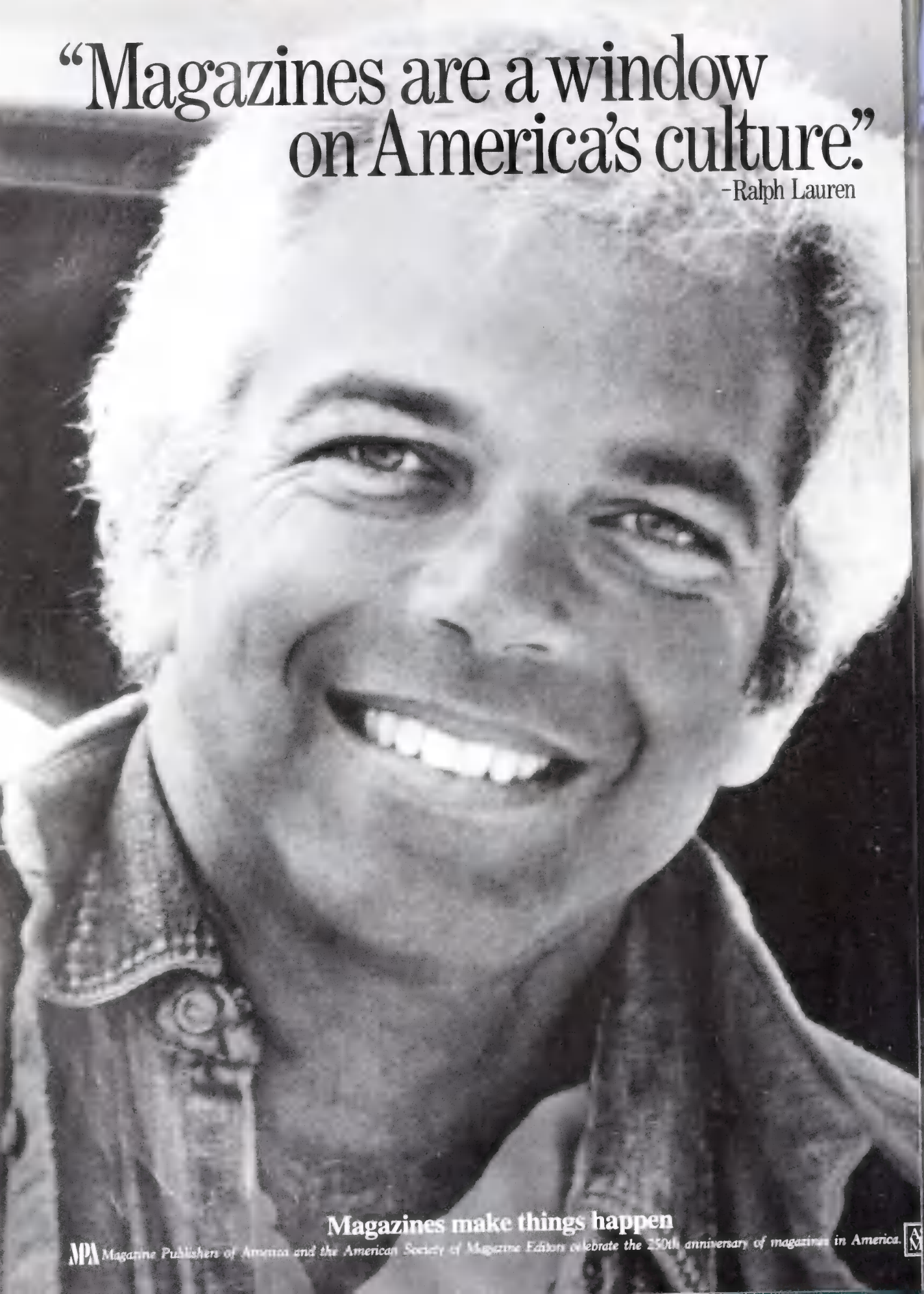
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Inside Bergen

With its timber buildings and sparkling harbor, this 1,000-year-old Norwegian town is alive with history

BY ELIZABETH GAYNOR

You've seen travel posters of Norway—the ones showing landscapes with 500-foot waterfalls cascading down into the fjords or isolated red farmsteads perched halfway up a mountain. If the breathtaking scenery is the country's best-known attraction, the city of Bergen may be its best-kept secret. On Byfjord, an inlet off the North Sea, this well-preserved town is not only the perfect departure point for the natural wonders of the west coast, but a must-see in its own right.

With a population of 217,000, Bergen is second only to Norway's capital, Oslo. But in 1600 it was the largest city in all of Scandinavia. Today history is keenly felt—centuries of architecture have been protected with stringent building codes. Bergen is at once a bell jar of Norwegian urban life from medieval times through the last century and a tuned-in hub of the arts.

CULTURAL ROOTS: As recently as 120 years ago it took a few weeks to travel from Bergen over mountainous terrain to Oslo, but only two days and nights to sail to England. So this maritime city faced outwards and developed a worldly orientation. For about four centuries, starting in 1360, Bergen was highly valued by the Hanseatic League, the federation of north German towns that controlled trading from the Baltic to the North Sea. During this period a German colony worked and lived communally in the warren of pitched-roof buildings that still stand on the waterfront.

Against this cosmopolitan backdrop, Norwegian culture flourished. By the mid 1800s, Bergen produced such >

Bergen is wedged between the sea and encircling mountains (TOP CENTER). CLOCKWISE FROM TOP RIGHT: **Carved 18th-century entrance to the Hanseatic Museum; tall buildings suited to steep neighborhood streets; *skillingsboller* (cinnamon twists) at Baker Brun in Bryggen; a view towards Bryggen; a lace-covered window at Troldhaugen, composer Edvard Grieg's house; a quiet waterfront dock; heart-shaped fish cakes and fish loaf.**

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CLOCKWISE FROM RIGHT: **Narrow lane between wooden houses; local crafts at Husfliden; in the harbor; Bergen-red doorway; an 18th-century patrician house at Gamle Bergen; Rosenkrantz Tower, a governor's fortress home from 1560; traditional rose-painted woodenware at Steinkjelleren; steep hills make backpacks essential.** CENTER: **Open-air market.**

luminaries as composer Edvard Grieg and violinist Ole Bull. The young Henrik Ibsen's plays were performed here, in the first Norwegian-language theater in the country in the 1850s. Today the town remains an active center of music, drama and dance. It hosts important international festivals and is home to about thirty museums.

CENTER CITY: Hilly, horseshoe-shaped Bergen is defined by a ring of seven mountains that encircle it. Everywhere you go you are struck by the cohesiveness of the architecture. Bergen has more timber buildings than any city in Europe, in spite of the many fires that destroyed sections in the past. Whenever blocks of buildings burned down, they were replaced in kind, so the city still suggests its medieval plan.

At the tourist information kiosk (on Torgalmenning) pick up a *bildekart*, a colored ink drawing of the city on which every structure, square and park is rendered (about $4.50). It's a no-fail tool for finding your way around, and serves as an attractive memento of your stay. The free *Bergen Guide*, also available at the kiosk and at most hotels, provides detailed listings.

Begin in the wharf district, Bryggen, at the pitched-roof buildings facing the harbor. Steer around the souvenir-shop storefronts and explore the alleys and passages. Pulley lifts are still used to haul merchandise and building materials to the upper floors and loft attics.

Stop in at the Bryggens Museum, where you can purchase one ticket that includes a guided tour of the wharf area, the museum itself (which is built around open excavations of architectural fragments from the 12th century), and the Hanseatic Museum (an 18th-century Norwegian merchant's town house with its owner's belongings intact).

Hike up through the hilly, residential neighborhoods, with their painted gates and cobbled alleys. Newsboys pull the morning papers up the slopes in wagons. Especially charming are Klosteret (across the bay, off Klostergaten) and Skanselien (behind the funicular station).

SIDE TRIPS: Make time to visit the many decorative arts museums that lie just beyond the ring of mountains. One of the best places to learn how Bergeners lived in the 18th and 19th centuries is Gamle Bergen, a well-tended open-air museum. The more than 35 structures—from a neoclassical summer residence to a seamstress's cottage—were moved here, to an estate on the outskirts of town, as parts of the city were redeveloped. Schedule your visit to include a late lunch or early supper in the Victorian parlor or the garden of the Elsesro mansion, the main house of the original estate, which now functions as the museum restaurant. The daily menu includes a fresh catch, such as salmon or cod, followed by applecake with ice cream or waffles with raspberry jam.

Just ten minutes west of the city is Damsgård, a late-18th-century manor said to have been the finest of its day, with an ornamental facade and colorful *(Continued on page 38)*

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Continued from page 34

hand-painted interiors in Norwegian rococo style. A restoration of the rooms and gardens has just been completed. Call after 11 A.M. daily, except Mondays, for travel directions (34.32.10).

Ten minutes south of town by bus and another fifteen minutes on foot is Troldhaugen, the rustic 1885 home of Edvard Grieg. This log-walled house with velvet-upholstered furniture is where the renowned romantic composer wrote many of his best-known works, including the *Lyrical Pieces* and piano concertos. Concerts are given Wednesday and Sunday evenings in a 200-seat hall in the forest near the house. This year is the 150th anniversary of Grieg's birth, so inquire about special events.

Farther afield and visually more sumptuous is Lysøen, the island home of Ole Bull, furnished with the violinist's wordly collections. Built in an eclectic style that includes Moorish and vernacular elements, the fanciful wooden villa sits atop a knoll. The most spectacular feature of the house is a sixty-foot music room, its pierced vaults supported by pillars intricately carved from island trees. The house is open every afternoon and can be reached by bus and boat (the ferry leaves every hour). The whole excursion takes the better part of a day.

Because Bergen serves as the gateway to the fjords, many day and overnight trips originate here. A popular outing combines a boat tour of the Sognefjord with a return trip by rail up the steep mountains from Flåm, all in a day. Information on steamer and express boat trips can be found in the *Bergen Guide* or by checking at the excursion docks in the center of town.

SHOPS AND RESTAURANTS: Ferret out the ateliers, shops and restaurants tucked into the passages of Bryggen. Of special note is Blonder & Stas, a boutique selling antique linens as well as shams and tablecloths appliquéd with old lace. Walk a block up behind Bryggen to Lille Øvregaten and Øvregaten, where the pubs, inns and brothels of the Hanseatic days have been converted to antiques stores with the odd doll boutique or maritime memorabilia shop sandwiched in. For quintessential Norwegian home crafts—wooden cradles, handmade leather shoes, patterned woolen caps and sweaters—visit Husfliden (Vågsalmenning 3).

Almost as well known as the fjords is Norwegian salmon. In Bryggen, the restaurant Enhjørningen (Unicorn) is everyone's first choice for fish; the copious luncheon buffet is a good way to sample local dishes. Bryggen Tracteursted, also in the wharf area, is a tapestry-bedecked dining spot with meat stews and cloudberry pudding. A simple lunch of sandwiches washed down with the gutsy local beer can be had in any pub along the waterfront.

To picnic by the harbor, pick up salmon sandwiches or cured salmon fillets (also available wrapped for travel) in the open-air market at the water's edge; buy cheeses and meats in the adjacent covered market (corner of Vetrlidsalmenning). The best warm fish cakes for a lunch on the go are sold at Madam Bergen (Strandgaten 3).

For serious dining, natives love the Munkestuen Café (Klostergaten 12), which has just six tables. The open kitchen makes you feel like you're in someone's dining room. Proprietors Frode and Agnes Knappen (who in fact live just next door) use regional seafood and game creatively, in dishes inspired by classical European recipes, and their wine list is the most extensive in town. Book at least two weeks ahead by fax (47-5) 90.22.84. ■

Elizabeth Gaynor is the author of Scandinavia: Living Design *(Stewart, Tabori & Chang, 1987).*

CLOCKWISE FROM LEFT: **A carved figure on a wooden building in Bryggen; a salmon vendor at the open-air market; the main fire station, a 19th-century gem; a room at the Hanseatic Museum; the funicular entrance; cast-iron pavilion in Byparken where bands play in spring and summer; a street musician playing a glass harp.**















THIS NEW AMANA GIVES YOU THE WASH WITHOUT THE WEAR.



Our competitors love to tell you how long their washing machines last. At Amana, we make washers and dryers that can help your clothes last longer too.

Our new washers and dryers have stainless steel tubs, polished smooth to protect your clothes from wear and tear. As porcelain tubs get rough with age, they can snag, pill, and fray your clothes. Stainless steel actually gets smoother with age. So your clothes get less wear and last longer.

Now, if all those other washers last so long, why aren't their warranties as long as Amana's? Or as strong? No one else offers full coverage on parts, labor, and travel for as long as Amana. Ask your retailer for details.

Now that you know what you've been missing, why not pick an Amana next time? Next time pick your clothes carefully too. You could be wearing them a lot longer.

To learn more, call 1-800-843-0304.

WHAT YOU'VE BEEN MISSING **Amana**

A **Raytheon** Company



"When I read that menopause can cause osteoporosis, I decided to do something about it."

Maybe you've read about it yourself: the loss of estrogen at menopause can speed up bone loss, which may lead to postmenopausal osteoporosis. You could lose up to 50% of all the bone mass you'll ever lose in just the first seven years after menopause begins. So the time to do something about it is now.

Estraderm® Can Help Prevent Osteoporosis

A calcium-rich diet and exercise are key elements in an osteoporosis-prevention program. Estraderm can help, too. Estraderm, available by prescription only, is a clear patch that delivers a form of estrogen through your skin into the bloodstream, much the same way your ovaries did before menopause. The patch is usually worn on the buttocks to minimize the skin irritation that can sometimes occur.

Benefits Vs Risks Of Estraderm

It's important to balance proven benefits against possible risks. Estraderm has been used safely for years by millions of women to relieve hot flashes, night sweats, and other menopausal symptoms. And a study at the Mayo Clinic has confirmed that Estraderm can halt bone loss and prevent postmenopausal osteoporosis. Of course, this doesn't mean that Estraderm is for every woman. Pregnant women should avoid any estrogen therapy. Also, estrogen therapy has been associated with an increased risk of uterine cancer. And you should tell your doctor if you have ever had cancer of the breast or uterus, unusual vaginal bleeding, abnormal blood clotting or any heart disease.



"The Patch" A nonmedicated sample is included in the free information kit.

Important Issues To Discuss With Your Doctor:

Q. Am I at risk for postmenopausal osteoporosis?

— All women lose some bone during menopause. But some lose more than others. At your next regular check-up, you should discuss your own osteoporosis risk profile as well as the benefits and risks of estrogen therapy.

Q. What can I expect from Estraderm as part of an osteoporosis-prevention program?

— This depends on when you begin therapy, the condition of your bones when you start, and how long you continue. Don't forget: a calcium-rich diet and exercise are also important parts of an osteoporosis-prevention program.

Free: More Information And A Nonmedicated Sample

A sample nonmedicated patch is yours to try as part of a free kit containing more information about menopause and postmenopausal osteoporosis. Just call 1-800-521-CIBA, or send this coupon.

To receive your free nonmedicated sample and kit, mail to CIBA, P.O. Box 907, Spring House, PA 19477-9945

1-800-521-CIBA, EXT. HB09B

NAME _____

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HB-09

ESTRADERM® ESTRADIOL TRANSDERMAL SYSTEM
AVAILABLE IN 0.05 MG AND 0.1 MG STRENGTHS.

See next page for additional important information.

Estraderm

ESTRADIOL TRANSDERMAL SYSTEM

Now the change of life doesn't have to change yours.

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Important Information on Estraderm Continued from Previous Page

Estraderm®

estradiol transdermal system

Continuous delivery for twice-weekly application

BRIEF SUMMARY (FOR FULL PRESCRIBING INFORMATION, SEE PACKAGE INSERT).

ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA.

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration; it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses.

ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following: moderate-to-severe vasomotor symptoms associated with menopause; female hypogonadism; female castration, primary ovarian failure; atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae; and prevention of osteoporosis (loss of bone mass).

Estrogen replacement therapy is the most effective single modality for the prevention of postmenopausal osteoporosis in women. Case-controlled studies have shown a reduction of approximately 60% in the incidence of hip and wrist fractures in women who began estrogen replacement therapy within a few years of menopause. A recent, well-controlled, double-blind, prospective trial conducted at the Mayo Clinic has demonstrated that treatment with Estraderm prevents bone loss in postmenopausal women at a dosage of 0.05 mg per day.

Treatment with Estraderm 0.05 mg showed full maintenance of bone density with a slight (0.8%), but not significant, increase. Placebo treatment resulted in a significant loss of more than 6% below baseline vertebral bone mass. Patients using either Estraderm 0.1 mg, or 0.05 mg, had significantly greater bone densities than those using placebo.

Other studies suggest that estrogen replacement therapy reduces the rate of vertebral fractures.

Peak bone mass is reached at age 30 to 35 and can best be maximized by adequate calcium intake and exercise during the adolescent and early adult years. Early menopause is one of the best predictors for the development of osteoporosis. White women are at higher risk for osteoporosis than white men, black women are at higher risk than black men, and thin women are at higher risk than obese women. Cigarette smoking may be an additional risk factor. Calcium deficiency has been implicated in the pathogenesis of this disease. Therefore, when not contraindicated, a calcium intake of 1000-1500 mg/day either by diet or supplements is recommended for postmenopausal women.

Immobilization and prolonged bedrest produce rapid bone loss, while weight-bearing exercise has been shown to both reduce bone loss and to increase bone mass. The optimal type and amount of physical activity that might lower the risk for osteoporosis have not been established.

CONTRAINDICATIONS

Patients with known hypersensitivity to any of the components of the therapeutic system should not use Estraderm.

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast;
2. known or suspected estrogen-dependent neoplasia;
3. known or suspected pregnancy (see Boxed Warning);
4. undiagnosed abnormal genital bleeding;
5. active thrombophlebitis or thromboembolic disorders;
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

WARNINGS

1. *Induction of Malignant Neoplasms.* Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up study has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

2. *Gallbladder Disease.* A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

3. *Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives.* There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

a. *Thromboembolic Disease.* It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

b. *Hepatic Adenoma.* Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

c. *Elevated Blood Pressure.* Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

d. *Glucose Tolerance.* A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

4. *Hypercalcemia.* Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

PRECAUTIONS

General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.
2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).
3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.
4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.
5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.
6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.
7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.
8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in any patient receiving estrogen, the medication should be discontinued while the cause is investigated.
9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.
10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

Information for Patients

See Patient Package Insert printed below.

Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalein retention;
2. increased prothrombin time; increased factors VII, VIII, IX, and X; decreased antithrombin 3; increased norepinephrine-induced platelet aggregability;
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T_4) as measured by column or radioimmunoassay; free T_3 resin uptake is decreased, reflecting the elevated TBG; free T_4 concentration is unaltered; TBG was not affected in clinical trials of Estraderm;
4. reduced response to the metyrapone test;
5. reduced serum folate concentration;
6. increased serum triglyceride and phospholipid concentration, and decreased pregnanediol excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare. There have also been rare reports of severe systemic allergic reactions.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

Genitourinary System: Breakthrough bleeding, spotting, change in menstrual flow; increase in size of uterine fibromyomata; change in cervical erosion and amount of cervical secretion.

Endocrine: Breast tenderness, breast enlargement.

Gastrointestinal: Nausea, vomiting; abdominal cramps, bloating; cholestatic jaundice have been observed with oral estrogen therapy.

Eyes: Steepening of corneal curvature; intolerance to contact lenses.

Central Nervous System: Headache, migraine, dizziness.

Miscellaneous: Change in weight, edema, change in libido.

DOSAGE AND ADMINISTRATION

The adhesive side of the Estraderm system should be placed on a clean, dry area of the skin on the trunk of the body (including the buttocks and abdomen). The site selected should be one that is not exposed to sunlight. *Estraderm should not be applied to the breasts.* The sites of application must be rotated, with an interval of at least 1 week allowed between applications to a particular site. The area selected should not be oily, damaged, or irritated. The waistline should be avoided, since tight clothing may rub the system off. The system should be applied immediately after opening the pouch and removing the protective liner. The system should be pressed firmly in place with the palm of the hand for about 10 seconds, making sure there is good contact, especially around the edges. In the unlikely event that a system should fall off, the same system may be reapplied. If necessary, a new system may be applied. In either case, the original treatment schedule should be continued.

Initiation of Therapy

Treatment of menopausal symptoms is usually initiated with Estraderm 0.05 mg applied to the skin twice weekly. The dosage should be adjusted as necessary to control symptoms. The lowest dosage necessary for the control of symptoms should be used, especially in women with an intact uterus. Attempts to taper or discontinue the medication should be made at 3-to 6- month intervals.

Prophylactic therapy with Estraderm to prevent postmenopausal bone loss should be initiated with the 0.05 mg/day dosage as soon as possible after menopause. The dosage may be adjusted if necessary to control concurrent menopausal symptoms. Discontinuation of estrogen replacement therapy may reestablish the natural rate of bone loss.

In women not currently taking oral estrogens, treatment with Estraderm may be initiated at once. In women who are currently taking oral estrogen, treatment with Estraderm should be initiated 1 week after withdrawal of oral hormone replacement therapy, or sooner if menopausal symptoms reappear in less than 1 week.

Therapeutic Regimen

Estraderm therapy may be given continuously in patients who do not have an intact uterus. In those patients with an intact uterus, Estraderm may be given on a cyclic schedule (e.g., 3 weeks on drug followed by 1 week off drug).

C92-51(Rev. 12/92)

C I B A

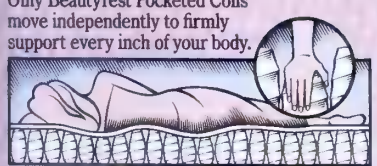
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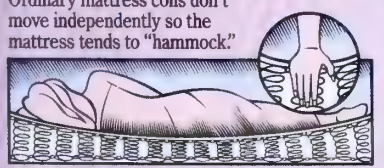
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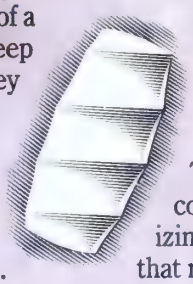
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Only Beautyrest Pocketed Coils move independently to firmly support every inch of your body.



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Beautyrest Pocketed Coils are joined only in the middle. This prevents them from being affected by pressure on surrounding coils and allows each one to move independently...so every inch of your body is cradled with perfect support. The result is a uniquely comfortable and revitalizing sleep experience that no other mattress can provide. Don't settle for anything less. Get a Beautyrest. And sleep like a baby. Again.



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TRAVEL

Oregon's pacific coast

Lewis and Clark, the first white men to explore these shores, found a curious peace in the place. You will, too

BY BRIAN DOYLE

The coast of Oregon has been a lure to travelers for centuries. It was the mysterious land looming out of the mist when mariners like Francis Drake first saw it. It was the Oz at the end of the trail for Meriwether Lewis and William Clark, who walked here from St. Louis in 1805 and promptly built the Northwest's first beach cabin. It was one of the promised paradises of the fabled Oregon Territory, which drew so many thousands of men, women and children onto the Oregon Trail in the mid-1800s. And it remains a mecca today for vacationers, fisherfolk, gourmands and those who are simply curious about the secrets of the Far Corner—the name author Stewart Holbrook gave the Pacific Northwest.

Over the years my wife and I have driven to and along the coast many times, often staying in Neskowin, a tiny village on the North Coast. This quiet refuge is typical of many Oregon beach villages in that there are a few artists, a few merchants, a few retirees and a few weekend people. Neskowin is unique, however, in having a silent fellow who wears black suits and writes huge letters in the sand all day long. I have seen many people trying to read his messages but no one bothers this poet—a mark o the town's peace and courtesy.

From Neskowin we can easily rang north up to Astoria and the Columbi River or lazily drive down the coast t Brookings, the last Oregon town befor the kingdom of Northern California But many times we have happily headed nowhere, because time on the coast i slow and delicious and green.

This molasses-time was observed an recorded by the redoubtable Captain Lewis and Clark, who stayed throug the winter of 1805–6 near Gearhart on the North *(Continued on page 53)*

High points of a coastal journey include Haystack Rock (ABOVE LEFT), the most famous landmark of the area. ABOVE RIGHT: A typical seaside cottage. BELOW LEFT: The harbor at Newport, a good place to charter a fishing boat. BELOW RIGHT: The Oregon Dunes National Recreation Area, near Florence, is named for the 600-foot-high dunes.







Formal 18th Century combines with Custom Images seating to create your own elegant personal statement.

Asbury Sofa
Starting from **$1499**
In fabric shown $1899

Langley Wing Chair
Starting from **$779**
In fabric shown $1299

Drum Table
Now Only **$879**

Cocktail Table
Now Only **$879**

End Table
Now Only **$649**

Photo features the Persiakhan Sarouk rug in Ivory.

For a more detailed neoclassical look in later Century formality , there's no better place to find your style than Pennsylvania House.

Pure and simple lines are the hallmark of our new Purely Stated Collection. Create your own look and save on this specially priced group.

Square Dining Table Special
*Starting from $779**

Windsor Side Chair
Now Only **$320**

Group Price
As Shown ***$2059****
Group includes table, 4 side chairs.

Photo features the Hearthstone rug in Red.

Fruit & Vegetable
Ceramic Specials From $49

*** Items selected for special savings.***

Savings based on manufacturer's suggested retail prices, optional with retailer.

76" Glass Top Dining Table Special
*Now Only $1199**

Chippendale Side Chair
Now Only **$599**

Chippendale Arm Chair
Now Only **$699**

63" Breakfront China
Now Only **$1999**

63" Breakfront Buffet
Now Only **$1749**

Pediment Top (optional)
Now Only **$199**

Photo features the Peking rug in Beige.

PENNSYLVANIA HOUSE
It's what you've wanted all along.



Ornate carving and piercing details create the look of a masterpiece in this functional and decorative piece.

Flat-Top Console Table Special
Now Only ***$679****

Affordable Quality With *Young Traditions*

Now you don't have to compromise on quality when you have to decorate on a budget. Choose from a variety of sofas, chairs and loveseats in over 125 fabrics.

Adaire Tub Chair
Starting from **$499**

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Starting from **$899**
In fabric shown $999

End Table
Now Only $39

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Now Only $49





Afton Chair
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Allister Wing Chair
Starting From
$499
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Photo features the Accent Dhurrie Collection rug in Lattice Green.

Pennsylvania House Seating...Beg With Comfo

For the most relaxing seat in the house, begin with Pennsylvania House sofas, chairs, loveseats, and sleepers. Each is designed to provide you with the most comfortable cushioning your money can buy. And you can add extra levels of comfort with a variety of custom cushion options.



Sensational Value With *Choice Plus* and 30 Day Shipping

Sterling Sofa Starting From **$1249**
As shown $1999



Mecklenburg Sofa Starting From
In fabric shown $1299





Fairmont Lounge Chair
Starting From
$649
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Starting f
$64
In fabric show

vantage! Create Your Own Comfort.

ver the ultimate in comfort
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hairs, and loveseats
le in traditional, country,
nsitional styles.

Lamp Special
Choose from classic designs with gold leaf finish. From **$199**



Merchandise featured on 1st row left to right

Cotswold Wing Chair
Starting from **$729**
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Hastings Sofa
Starting from **$1329**
In fabric shown $1549

Gooseneck Chair
Starting from **$549**
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Cherry End Table
Now Only **$369**

Merchandise featured on 2nd row left to right

Drawer End Table
Starting from **$379**
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Hunter Lounge Chair
Starting from **$779**
In fabric shown $899

Alton Sofa
Starting from **$1549**
In fabric shown $1899

Cocktail Table
Starting from **$549**

Round 3-Leg Table
Starting from **$299**
As shown $429

Cromwell Wing Chair
Starting from **$779**
In fabric shown $929

Photo features the Salem Plaid rug in Thistle Green, the Woolmate rug in Wine, and the Woolmate rug in Yellow.

Home Theater





Cherry Home Theater Center
Now Only **$4499**

PENNSYLVANIA HOUSE
It's what you've wanted all along.

Savings based on manufacturer's suggested retail prices, optional with retailer.

†Patent Pending

Cabinet
nly **$679**

ookcase
nly **$1099**

Transition Unit
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Media Storage Pier
Now Only **$1499**

50" Rear Projection Cabinet†
Now Only **$1349**

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Fairmont Sofa
Starting from **$1249**
In fabric shown $1549

Curio Cocktail Table
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Drawer End Table
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Photo features the Accent Dhurrie Collection rug in Shell.

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Graceful Queen Anne styling executed in glowing cherry creates the perfect setting for traditional family gatherings.

Double Pedestal Table Special
With 2-20" Leaves
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Continued from page 44

Wherever you eat, try broiled chinook salmon and fried Yaquina Bay oysters—the essence of Northwest cuisine

Coast. The explorers spent a lot of that winter scribbling in their journals, munching dried salmon provided by their Indian hosts, chatting in Chinookan (a sort of Esperanto used by the coastal tribes as a trading language), and contemplating the endless sheets of rain from the confines of their small wooden house. Clark wrote in his journal that time had slowed to a crawl, and while he described much of the slowdown to the incessant rain, he also thought that there was a curious peace to the place.

The coast has not changed much since Lewis and Clark were here, because the state of Oregon has made a concerted effort to keep its beaches free from development. Enlightened legislators established state parks along the coast and wrote into law public access to the beaches. Thus visitors can ramble along very nearly all of the vast, lovely, empty shore, dotted here and there with enormous headlands and teeming tide pools.

The beaches—broader and sandier than the rocky strands of neighboring Washington state—are the first reason why you should travel along Oregon's 300-mile coast in a leisurely fashion. You could probably drive it in a day, but there is no sensible reason to do so. If you are in a hurry, take I-5, the superhighway which follows the Willamette Valley. But don't zoom by the edge of the Pacific or you will miss the funky little towns, great seafood, odd bits of architecture, musty bookstores, sprightly kite shops, lush forests and amazing wildlife. In a single day I have seen seals, whales, eagles, herons, sea lions, sea otters, hummingbirds, a falcon, a red fox and a chinook salmon as big as my leg.

This fish was filling up most of a car trunk. I asked the driver, a man with a face the color and texture of bark, if it had taken him long to reel it in. "Not as long as the big fish," he said, pointing to the backseat, where a salmon the size of the *Queen Mary* was resting comfortably.

If you have never driven the coast before, I suggest you start at the top, in the one real city on the North Coast, Astoria. This curious town was born in 1811 as a fur-trading fort bankrolled by a New York millionaire named John Jacob Astor. Astor's town, perched at the mouth of the wide Columbia River, naturally became a shipping center and at one time was filled with salmon canneries, steamship offices and the Victorian and Queen Anne houses of wealthy shipowners and captains. The tall, ornate houses are still beautifully maintained as they huddle together on hills above the harbor, but the salmon canneries and steamship offices are closed—victims of declining salmon runs and of the automobile, respectively. The city is still a working port, however, as you will discover if you wander along the waterfront at dawn. Modern Astoria, like most Oregon coast towns, has realized that its future lies in being a tourist spot as well as a Pacific Rim port, and to attract visitors it offers its superb Columbia River Maritime Museum and Josephson's Smokehouse & Dock.

From bustling Astoria you slip through Gearhart, a quiet village filled with long rows of weathered shingle houses. Gearhart, with its scrub pines, pin oaks and window boxes of bright flowers, appears to have floated out to sea from Cape Cod and washed up, intact, on the Oregon coast. After Gearhart you are assaulted by the sudden incongruous brassiness of Seaside, a town devoted to neon and to feeding the crowds of people who march up and down its main drag.

Just south of Seaside is Cannon Beach, site of the single most identifiable symbol of the Oregon coast—enormous Haystack Rock, a basalt monolith you can walk to at low tide. There are great restaurants in Cannon Beach and a bevy of cute shingled shops, but the town is crowded and for my taste too self-consciously cool for more than a short visit.

After Cannon Beach you are blessed with an hour of winding highway, amazing cliffside vistas of the vast Pacific, and a handful of small, sleepy fishing towns: Manzanita, home of a flourishing little art colony; Nehalem, noted for its fresh seafood; Garibaldi, a famous crabbing spot. After a while you will come to Tillamook, cheese capital of the universe, where the Cheese Factory (Tillamook County Creamery Association) squats by the side of the road like an enormous brick of cheese. If you are fascinated, as I am, by the sight of thousands of pounds of cheddar cheese in the making, stop and take the tour.

Highway 101 wends inland after Tillamook and you lose the sea for a while, but the road cuts through lovely dairy country—rolling meadows populated with lots of cows—that reminds many people of Wisconsin and Minnesota. Back on the coast you pass through more sleepy fishing and dairy towns: Oceanside, Cloverdale, Pacific City and Neskowin. Near Neskowin, in Otis, is the best place to eat between Astoria and Brookings: the tiny Otis Cafe—four booths, two tables, seven stools. On weekends there is a hungry line snaking out across the porch and over to the post office. When you finally get a booth, order the German Potatoes, which are home fries sautéed with vegetables and slathered with melted Oregon cheddar cheese. Don't get a whole order. No one can eat a whole order. Do get the molasses toast, a homemade blackberry pie to take home, and the special, whatever it is.

Just south of Otis the strange circus of Oregon's central coast begins—what I think of as the No-Zoning Zone. This twenty-mile stretch of highway from Lincoln City to Newport is as piercingly ugly as any strip in the world, with its mishmash of burger joints, shopping centers, motels, bumper-car rides and lawn ornament emporiums. But Lincoln City's beach is capacious and delightful—a kite-flyer's paradise—and the best smoked chinook salmon in the state is sold from a little open-air counter right in the middle of the strip. My advice for this area: Keep your eyes on the >

This is the Great Northwest, a place still marked "unknown" on the map when Boston and New York were 150 years old

road, head straight for Barnacle Bill's and get a pound of the smoked salmon to go.

On your way south again, stop off at the Maveety Gallery, a nifty art oasis amid the used car lots. The gallery in Gleneden Beach is one of a covey of shops on one side of the road; on the other side is Salishan Lodge, a sprawling resort famous for its windy golf course and 20,000-bottle wine cellar.

The lurid strip continues through Depoe Bay, once a quiet fishing town, and ends at Newport, the single most popular tourist spot on the coast. Newport can be engaging with its bookstores, comfortable bed-and-breakfasts, art galleries, a new aquarium, dozens of cafes, and the famous Sylvia Beach Hotel, where each room is devoted to a writer. But the old town is besieged by the ubiquitous mall sprawl, and it is unclear which side will win the battle.

In many ways Oregon's South Coast begins after Newport, for the towns again thin out and the stupendous beachfront again takes top billing. My favorite beach for slow perusal is near Cape Perpetua, just south of Yachats (YA-hahts). It is dotted with hundreds of tide pools.

It was at Cape Perpetua that the best-documented sighting of a Pacific sea serpent took place some years ago. Two people saw a creature 55 feet long with a 15-foot-long neck and a head like a horse, remarkably similar to the Loch Ness monster. Called variously Sisiutl (by the Kwagiulth tribe), Cadborosaurus (by British Columbians) or the Large Marine Cryptid (by two Canadian scientists who document sightings), the beast has been seen at least once a year since 1969.

The most otherworldly walks on the coast are a little farther south, from Florence to Coos Bay: the Oregon Dunes National Recreation Area, named for the 600-foot dunes that rise and swing, like landlocked waves, for miles.

Coos Bay is the Astoria of the South Coast. A port city that once shipped salmon and lumber to all parts of the world, it now faces the same shift as its northern cousin, from blue-collar port to blue-water attraction. It has begun to do so mostly with festivals: music in July, blackberries in August, and, I swear, "fun" in September.

From Coos Bay to the California border, about 100 miles, is the Gold Coast—a beautiful, barely populated stretch with four small towns of note: Bandon, Port Orford, Gold Beach and Brookings. Bandon is an artist's colony at the mouth of the Coquille River; Orford, the westernmost point in the contiguous United States; Gold Beach, the South Coast's headquarters for fishing, rafting and hiking trips. And finally there is Brookings, famous for Azalea Park, which is lovely all year round because Brookings is in Oregon's narrow "banana belt," a climate that keeps the town warm in winter.

That's it, you're done, you're about to drive into California, Oregon's sworn enemy. I will get out here. But since we have driven all this way together, allow me a few very personal recommendations.

First, wherever you stop to eat, try the broiled chinook salmon and pan-fried Yaquina Bay oysters. Both are expensive, but these two dishes represent the essence of Pacific Northwest seafood cuisine—fresh and local.

Second, get out of the car. Walk on the beach. Walk through park trails. Walk in the hills. This is the Great Northwest, one of the most unspoiled and spectacular regions in America, a place still marked "unknown" on the map when Boston and New York were 150 years old. See it up close as much as you can.

Third, go in the early fall. September and October are clear, dry months in Oregon. Rates are lower, the beaches are emptier, and gray whales go by in late October. They're on their way to Mexico, so they don't stop in Oregon.

But you should. ■

Brian Doyle is the editor of Portland Magazine, *published by the University of Portland. He wrote the Thoughts of Home essay in the June issue of HB.*

PLACES TO EAT AND SLEEP

Pacific Way Café and Bakery, P.O. Box 2565, Gearhart, OR 97138; 503–783–0245. Best espresso on the coast. *Cafe de la Mer*, Hemlock St., Cannon Beach, OR 97110; 503–436–1179. Eye-poppingly expensive, but the food is stupendous. Try the lamb or the salmon. *The Otis Café*, on Highway 18 just northeast of Lincoln City, P.O. Box 114, Otis, OR 97368; 503–994–2813. Best cafe on the coast, maybe best in state. *The Whale's Tale*, 452 S.W. Bay Blvd., Newport, OR 97365; 503–265–8660. Great espresso, great breakfast. *Andrea's Old Town Cafe*, 160 Baltimore, Bandon, OR 97411; 503–347–3022. The seafood is fresh, the cheesecake is awesome, and you can waddle over to the Bandon Cheese Factory after your meal. *Gearhart Ocean Inn*, 67 N. Cottage, P.O. Box 2161, Gearhart, OR 97138; 503–738–7373. Cottages and rooms are spotless and most units have kitchens. Three-minute walk to the beach. *The Chelan*, 48750 Breakers Blvd., P.O. Box 732, Neskowin, OR 97149; 503–392–3270. The place is small (nine units), the rooms are big, and it faces miles and miles of beach. *The Sylvia Beach Hotel*, 267 N.W. Cliff St., Newport, OR 97365; 503–265–5428. The rooms are small, the food is decent at best, but it's probably the most memorable place you'll stay. *Cliff Harbor Guest House*, P.O. Box 769, Bandon, OR 97411; 503–347–3956. Expensive but very romantic. The view is astonishing and the breakfast is outstanding. *Ireland's Rustic Lodges*, P.O. Box 774, Gold Beach, OR 97444; 503–247–7718. Inexpensive, clean, charming, and right on the beach.



Chrysler Bldg. 42nd & Lex.

After the show, we just headed down Broadway and fell into this charming cappuccino place. We were both still full from dinner, but we couldn't resist. Cozy little booths. A jazz ensemble. What a find! Oh, the best part, they had this singer come on. She was great. She had the whole crowd singing. Then, she passed the mic around and we all sang solos. It was hysterical. We stayed till 1:45 in the morning. And walked back.



There was this guy selling paintings a few blocks from our hotel. And wouldn't you know, after 5 months of searching for something for the kitchen wall, we found it in 2 minutes. You should've seen us. I don't know what was bigger, the painting or the grins on our faces. And all I kept thinking was



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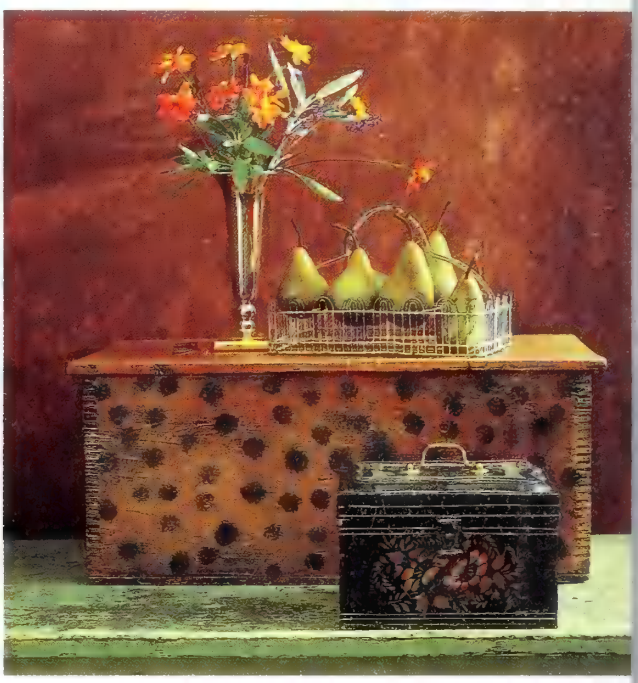
049

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Block out a day or two of leisure time, budget a small amount for supplies, and you can turn a modest piece into a personal, one-of-a-kind, country-painted decorative asset

Three weekend projects

BY RICHARD KOLLATH

There are lots of good reasons for us to fix up old furniture. The environmental movement has taught everyone to feel good about recycling to save resources and minimize waste disposal. In addition, the current fashion in decorating makes us look with newly appreciative eyes at "shabby chic"—attic resuscitations, revitalized flea-market and yard-sale acquisitions. But the best reason is the creative kick you get when you produce a unique accessory or piece of furniture to enrich your home.

Here to give you that kick and that enrichment are a trio of simple, inexpensive weekend or one-day projects that can be done indoors at home. They are taken from my new book, *Country Finishes*, to be published in October by Bulfinch Press/Little, Brown and Company, a comprehensive step-by-step guide to the application of painted treatments on found furniture and decorative accessories. Your old pieces can gain a new attractiveness through the use of color, pattern, texture and original designs.

No dangerous strippers or solvents are used in these projects. There are a number of new low-toxic refinishing products on the market that enable even the apartment dweller to strip and finish furniture indoors without fear o

Random, irregular dots are often seen in Early American painted decoration—sometimes even on the wainscoting of a wall. Project 1 here is a spotted box: the process (ABOVE LEFT) **and the finished product** (ABOVE RIGHT).

azardous fumes. Acrylic and latex paints clean up with soap nd water and dry quickly. The tools and materials you need an be found in craft and art supply stores, hardware stores, ven some of the larger supermarkets.

Pieces with a country finish have a certain spirit that lends beautifully with more highly polished wood furniture. A painted box, chair or table can be the poetic element of our room. This is leisure time well spent.

SPOTTED BOX

The old box was discovered in a flea market, and despite s layers of murky paint and residue it had nice proportions nd good detailing. Often the finishes on yard sale and attic inds may first appear dingy, dirty and uninteresting, but ome, such as this one, actually have surfaces that you can nhance instead of stripping them to the bare wood or cover- ng them up with paint in a solid base color.

When selecting a piece for a paint treatment, look for trong character and form. There are a number of quick ountry finishes which will enable you to incorporate the fin- shed object into your home. This entire project could be ompleted in a single afternoon.

1. Wash box with **soap and water**, allow to dry. Choose our warm **acrylic colors** to enhance the dark base. With a **tiff-bristled artist's brush** about the size of your thumb in iameter apply a small amount of each color to the original ase, doing one side at a time. Use a scrubbing motion to create soft clouds, feathering the edges to blend them into the background and each other, creating a translucent effect. This is the undercoat for the spots.

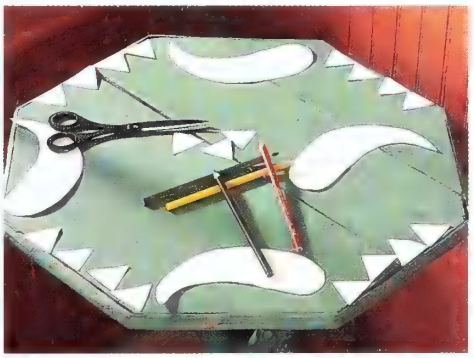
2. Take a lightly moistened **kitchen sponge** (the kind with a soft absorbent side and a coarse scrubbing side) and in a circular motion, gently rub parts of the painted surface away, exposing the deep undercolor. Use the coarse side to loosen the paint, then the absorbent side to lift and remove the residue. Allow the undercoat to dry.

3. Make a sketch to rough out a pattern, then decorate the box with irregular, randomly placed spots. You may choose to plot out a pattern with light **pencil** lines. Use your stiff-bristled brush, which you have washed and dried. Put a small amount of black paint in a cup, lightly moisten the brush with the paint, then blot it on a **paper towel** before applying to the surface of the box.

Dab the blotted brush onto the box to create the dot pattern, using enough pressure so the bristles flare and the edges of the spots become soft and irregular. Practice first on a piece of paper. You do not want to create regular polka dots but a random, rhythmic group of tiny explosions that complement the painted surface. If the spots seem too prominent, soften them by lightly dabbing with a moistened sponge to blur the edge.

4. After spots are completely dry, finish the box with an application of **Butcher's Wax**. This will protect and enhance your painted finish. *(Continued on page 142)*







The decoration of this tabletop begins with a coat of green acrylic paint on all sides. Templates are cut for the designs, which are transferred with light penciling. Finally, shapes are hand-painted then partially scrubbed off for an old look.





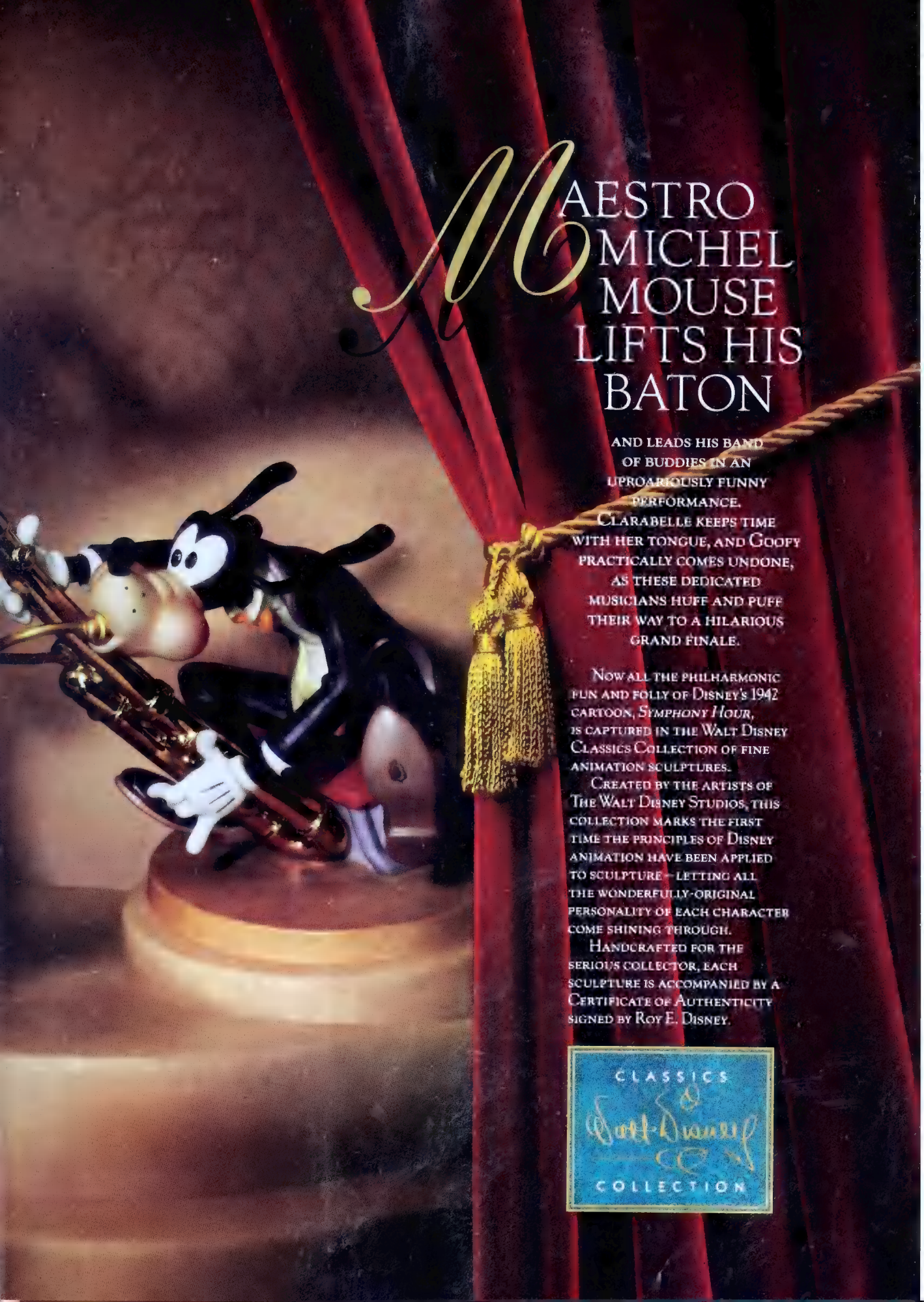


A dining chair is revitalized with a painted geometric quilt pattern. Over a base coat, seat design is first masked out with tape. Rungs and back can be decorated freehand or with the help of tape. An old plate is the palette for the acrylic paints.



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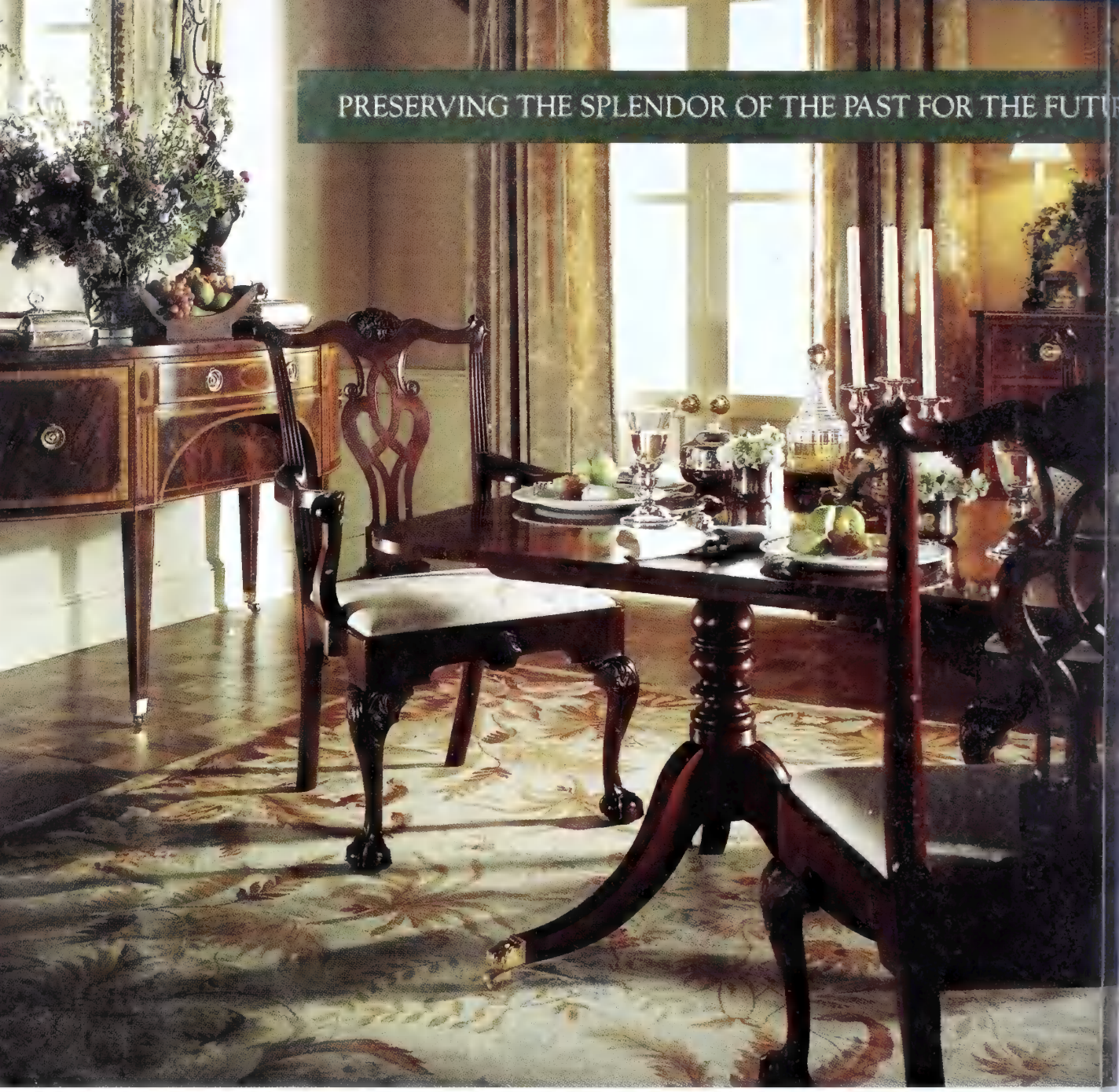
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Good-bye to an old friend

We're feeling a little lonesome at House Beautiful this month. For more than ninety years, *House & Garden,* later *HG,* has been our strongest competitor, and probably our best friend. Then in a move that changed the world we work in, it was announced that *HG*'s July issue would be its last. The announcement left all of us at House Beautiful seriously bereft.

No one likes to see a good magazine die, and *House & Garden* was more than good. This particular publication was one of our favorites, full of the kind of stories that we like to publish ourselves. The competition, month after month, year after year, was tasty, fun, and good for the soul.

Besides valuing a worthy competitor, many of us, in this fluid profession, once worked at *House & Garden.* Editor Peggy Kennedy started her career as a decorating editor there; art director Andrzej Janerka began his work in America in the *HG* art department. Elaine Greene, Susan Zevon and Jane Ellis have all written and edited for *House & Garden,* Carolyn Englefield and Sarah Kaltman worked there as decorating editors, and Dee Hardie published her first Thornhill columns in those pages. I myself met and worked with all these talented people when I was editor-in-chief of *House & Garden* for seven years in the 1980s, before coming to House Beautiful in 1991.

And so with this issue we salute our friendly competitors and just plain friends at *HG.* We have admired what you did and the style with which you did it. We know you are proud of your accomplishments and we are proud of you.

House Beautiful readers will see that our admiration is sincere as some of *HG*'s talented editors, writers, designers and photographers begin to contribute to our pages in the near future and in the years to come.

But for now, like thousands of other Americans, we miss *House & Garden.*

Louis Oliver Gropp

EDITOR IN CHIEF





Tuscany west

Charles Spada is an old hand at rescuing victims of neglect. His recipe for this 1890 Connecticut stone house: peel to the bones and flavor internationally

BY JUNE KURT
PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY DARA CAPONIGRO

If a historic house is in superb condition, Charles Spada wants nothing to do with it. It's the waifs, orphans and derelicts that interest him. "When I see an honest old structure fallen on hard times, my heart goes out to it," he says, "and I can just see it back as it should be." The fact that this has happened some 24 times in his life—with everything from South End Boston boardinghouses to early New Hampshire farmhouses—makes interior designer Spada something of an architectural redeemer. Although he sometimes lives in the houses he has brought back to life, he usually sells ther becoming quickly infatuated by his next project.

"I believe in straightforward restoration," he says firml "original moldings, original floors—but no romanticizing There was no need to romanticize the little century-old sto farmhouse he and his partner Tom Vanderbeck discovered Old Saybrook, Connecticut. It was romantic enough alrea The builder, a grape farmer who emigrated from Tuscany, h used stone cut from a nearby hill and mixed his own mor from local sand. Though ivy clambered prettily across t facade, the interior of the narrow two-story house—or 12 feet deep by 52 feet long—was a disaster four years ago. took up eight layers of newspaper and linoleum from t

A cheerful seascape (OPPOSITE) and a salvaged white mantel with summer doors lend a Yankee touch to the living room. Spada copied the mantel's arch for the crown molding of the bookcase. French armchairs are 19th century; steel table from Sheeter-Martin, Boston. Upholstery fabric, Scalamandré. BELOW: Shaded by 100-foot pines and cloaked in ivy, the small, one-room-deep house seems to have grown right out of the ground. ABOVE LEFT: Every door in the house had to be replaced, and by the terrace in back, Spada added a stately Federal portico. ABOVE RIGHT: Near the ebonized Victorian mirror: a landscape by Connecticut artist Leif Nilsson.







Spada chipped away layers of crumbling plaster and several ceilings to expose the old rafters (ABOVE), which he painted a fresh white. Two tiger-striped, 1950s Art Moderne side chairs sound a wake-up call in this serene living room with its well-bred Knole-style sofa in Pierre Frey fabric. A lacquered chinoiserie cabinet is one of the room's black accents. Spada simply waxed all the old floors because "I loved their original color, nicks and all."











RIGHT, FROM TOP: Spada's passion for very early English oak is reflected in the tall, circa 1700 cabinet with barley-twist legs. Of the same period is the American refectory table topped by a pair of 20th-century urns. The second-floor porch has wood and stucco walls—"a fairly common arrangement in Italy," says Spada. The cool porch is a favorite hideout for readers, who can curl up in a Ralph Lauren blanket on the French iron chaise.





floors, and peeled off four layers of ceilings," sighs Spada. What emerged were mellow, peachy-gold stone walls, wide-board subflooring, and pine ceilings—the underside of the flooring above. A genial extra was the unheated upstairs porch off the master bedroom, angled to catch the breeze. As work progressed, the rustic old-world nature of this Connecticut house shone through again, suggesting an Americanized Tuscan retreat—but only minutes from Long Island Sound.

The mix of genres delighted Spada, who is something of a mixed genre himself. Originally a fashion designer, he not only has his own interior design business in Boston, but is also co-owner with Vanderbeck of an antiques and design firm in Hadlyme, a nearby Connecticut River town. When not restoring worthy old structures, he can be found behind the klieg lights, doing set decoration for independent films. "I'm project oriented," he says. "I like doing it, getting it done. And when I'm finished with a house, I rarely look back."

For the Old Saybrook house, Spada seems to have divined the secret ambitions of the original builder. He filled the small rooms with European pieces of good pedigree—mostl French and English, since his own passions run that way. " am particularly crazy about early-eighteenth-century Englis oak," he admits. "It has a sturdy simplicity that fits thi house." In that spirit, Spada used neither rugs, wallpape printed fabrics nor any color but white on the walls. For lus ter, there is the gleam from a fine mirror, the dazzle of a ormolu chandelier over the dining table, the glow of ol wood. New French doors bring in the light—"a magicall soft, almost mossy light," Spada calls it. Finished at last, th farmhouse seemed a retreat far from the world—a plac where an ascetic aristocrat might retire to read philosoph and reorder his soul.

But that man is not Charles Spada, although he lived her for three years. He is busy with three other projects now. "I ca still see every nook and cranny of that house in my mind," h says, fondly, with only a twinge of nostalgia. "What gives m satisfaction is saving worthwhile old buildings. Because if w don't preserve our historic architecture, who will remember it?"

TOP LEFT: "I love incongruous things together," says Spada, "such as a silver tea set against the dining room's rough walls." TOP RIGHT: Crisp white trim refreshes the stone. BOTTOM, LEFT TO RIGHT: Only the gauziest half-curtains dress windows. A Victorian plant stand makes a fine fruit basket. In the hall pantry, an English dresser holds Spada's cream-and-black French Creil porcelain. Farmhouse formality: French ormolu sconces and a 17th-century English oak chair. OPPOSITE: The small dining room, with its golden stone walls and cement ceiling, is a study in earthy elegance. Dark antique lyre-back chairs contrast sharply with a white Swedish table painted by John Anderson. The only rug in the house is this simple sisal. Most antiques from Business in the Barn in Hadlyme, Connecticut.

For more details, see Reader Information

















LEFT, TOP TO BOTTOM: Good built-in shelves and closets eliminate the need for bedroom chests of drawers. A double bed nearly fills the tiny guest room. "I saved for months to buy this sixteenth-century Syrian traveling chest," recalls Spada of the first antique he ever purchased, yet such exotica is at home in the sophisticated house.



Deep-set windows in the master bedroom (BELOW) reveal the thick outside walls. As international in flavor as the rooms downstairs, the bedroom suggests simplicity despite its gilded French mirror. Says Spada: "The Swedish desk, English oak bench and Syrian table are a collection that might have been built over generations."



RIVIERA RETREAT

Gae Aulenti, one of Europe's preeminent architects, designs a modest four-pavilion house for sunshine, breezes, sea views and other Saint-Tropez pleasures



A large rock and small pine tree indigenous to the site are the focus of a courtyard at the heart of this house. Broad steps lead down to pool and sea.





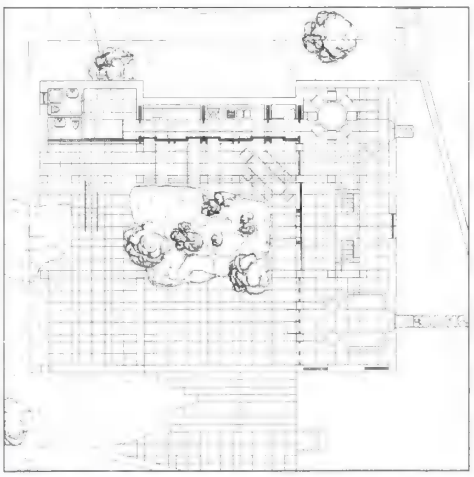
USAN ZEVON
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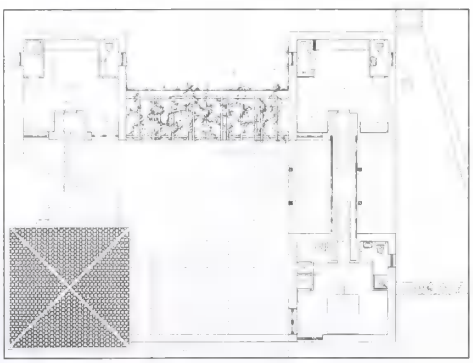


the city, where it is
ed, space is the great luxury,
an isolated spot where nature
whelming, you want intima-
ae Aulenti says. She tackles
architectural commission on
n unique terms, whether it is
nsformation of a palace into
museum, such as the Palazzo
in Venice, or the design of a
vacation house for an old
, such as this example in
Tropez on the French Riviera.
er a career distinguished by
r and furniture design, Gae Aulenti (pro-
ed guy ow-LEN-tee) has emerged as one of
e's foremost architects. Since 1980 she has
ed five major European museums, includ-
ris's Musée d'Orsay. She is currently work-
a museum of modern art in Istanbul. Yet
an old Milanese friend wanted to build a
on house on the Mediterranean, Gae
i managed to find time to design it.
enti and her client have been friends for
es, so long that they cannot remember
when or how they met—certainly long
h that she knows the sort of house he
enjoy. He spends most of his time in for-
sidences in Milan and Venice, but for a
nd retreat, he sought a simple yet sophisti-
house that would bring in the sound of the
d the scent of the flowers in Saint-Tropez.
lse leave the city?
this site, an enormous rock stood right
middle like a large piece of primitive

Exposed exterior plumbing pipes and painted wood grid (OPPOSITE) frame the front door. ABOVE: From the street, visitors can see the Mediterranean beyond the sand-colored stucco wall. RIGHT: Drawings show how the house is divided into four pavilions, with the kitchen and entry hall as connecting corridors. Each pavilion, including the pergola, has its own pitched roof. BELOW: Architect Gae Aulenti at work in her Milan office.











Bright blue rafters on the ceiling of the open pavilion seem to reflect the sea. Blue continues on window trim and two staircases that serve two of the bedrooms overhead. The vantage point for this view of the staircase is from an identical flight across from it.

For more details see Reader Information





Without any formal training, Paris tèxtile designer Dominique Kieffer has risen to the top of her métier. The walls in the salon of her light-flooded 16th arrondissement garden duplex are covered in Gustav cotton damask from her Châteaux en Suède collections. Oversize armchairs from George Sherlock, London, are upholstered in hand-printed cotton from Isabelle de Borchgrave.

Country lifelines

In her Paris apartment, a textile designer pursues the relaxed and the natural in rooms grounded in her affinity for all things earthy







BY CHRISTOPHER PETKANAS
PHOTOGRAPHY BY
THIBAULT JEANSON
PRODUCED BY
CAROLYN ENGLEFIELD

Launching a new life with two teenage daughters in a mid-19th-century bourgeois duplex in Paris, textile designer Dominique Kieffer sought to re-create the richly layered, reassuringly Proustian atmosphere of the storybook country house near Versailles she had left behind.

"The first time I decorated the apartment I crammed it with color and objects—very overstuffed," Kieffer remembers. "But my style has developed and evolved a great deal since then. Over time I think one arrives naturally at one's own simplicity, rigor and sobriety. The duplex as it is now is a simpler version of what I did originally, and I feel less encumbered in it—I can breathe. And yet I already know that next time it will be still simpler."

Spread out over 1,700 square feet behind a smart enamel-painted door right off the street in Paris's residential 16th arrondissement, the apartment houses a family that turns its back on the city, a family whose lifeline still stretches to the country, to garden pursuits and homely pastimes. Although Kieffer says she has nothing against sophistication, it was the arch, rather pompous quality of a certain kind of Parisian decorating that she was determined to avoid. Light and fresh, natural and relaxed, her rooms are grounded in the honest earth tones and worn spice colors for which her home furnishing fabrics are known: timeless basics marketed under the label Les Impressions Edition. While Kieffer's early designs will continue to be distributed in the United States by Boussac of France, new collections, starting with one to be introduced this fall, will be represented by Camargue Ltd.

Throughout the duplex, vintage kilims—the inspiration for many of Les Impressions' signature jacquards—are laid over seagrass matting and sewn into cushions for fancifully shaped contemporary Italian wicker chairs, spiking the interiors with shots of ethnicity. Humble unlined muslin—what the French call "butter toile"—dances at the salon windows, lightly filtering the southwestern light while allowing the free circulation of air, which is marvelously pepper-scented thanks to the *Choisya ternata* (Mexican orange) planted in the garden. Deep,





The principal street-level room (OPPOSITE TOP) **is part salon, part library. A rolled-arm sofa from Conran's covered in Kieffer's cotton jacquard, Les Chevrons, turns its back on recessed bookshelves close to which stands a sofa she designed.** OPPOSITE BELOW: **In the dining room, walls are done in Markus, curtains in Alvar lined with Gustav. German chairs, French table are painted white.** ABOVE LEFT: **A 19th-century church candelabrum with flowers from the garden.** ABOVE RIGHT: **Beside swatches of Kieffer's fabrics, a marble dish displays old Christmas tree ornaments.**

On the veranda (BELOW LEFT) where Kieffer often works, an old garden chair is positioned to catch the breeze. BELOW RIGHT: Furnished with a vintage wrought-iron bed, the veranda offers the designer a place to stretch out in the company of her labrador Véranzo. OPPOSITE TOP: The master bedroom has a 19th-century English iron-and-copper bed, walls covered in Pasha cotton damask, and matching curtains. OPPOSITE BELOW: Two other views of the bedroom show a Marie Laurencin painting, an armchair with slipcovers of Le Coutils ticking. Ivy has been trained into a wreath.





luxuriously overscaled upholstered furniture is covered in Kieffer's own wonderfully tactile cotton damasks, ottomans, drills, and linens whose rumpled look is the result of treating the fabric with the hard and abrasive mineral, emery.

Rehabilitated wrought-iron potting tables were given new tops of thick glass or oak and tossed in with the antiques to keep the latter, including a jewel of a Louis XIV marquetry *bureau Mazarin*, from getting too high-handed. When the fusty and sentimental 19th-century drawings and engravings from Kieffer's nostalgic "Swann" period came down off the walls, vital works by such contemporary artists as Santos Da Silva, Duclou, Schneider and Goetz went up. Footed vases with Etruscan decorations from the last century were mounted as lamps, as was a stock of lean metal "T" forms designed as retail display stands for jewelry. In the library, a severely elegant wood cutting table was rescued from the old Lanvin couture ateliers.

In her own quiet way, Kieffer may be rescuing the business of luxury furnishing fabrics from its own excesses. She refuses to eliminate designs from previous collections just because they are no longer newsworthy, and she will not pad her colorways just to increase the selection. "My textiles have nothing to do with what most people think of as fashion," she reasons. "What we brought out five years ago sells as well today as it did then, and it mixes with perfect ease with what I am doing at the moment. I am afraid that my colors don't change all that much from one season to the next."

But if Kieffer battles dramatic change at the drawing board, it is crucial to life at home in the 16th. "In the duplex I can always be found redoing something. There's a bedroom I've been working on for two years. After all what could be more seductive than a house that is almost finished, but never quite...?"

For more details, see Reader Information







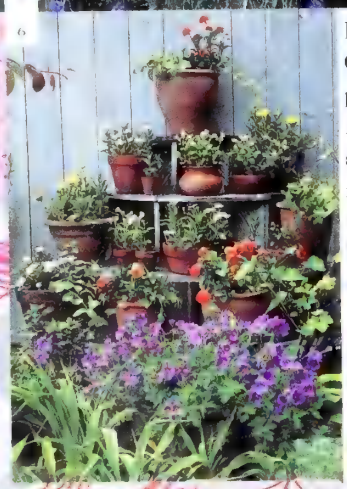












Background is Gibson's lily, peony and parrot-tulip pattern, Ann. (1) Yellow santolina and spiky lavender in a Maine perennial bed. (2) This bachelor's button print honors Gibson's father-in-law, who loved the flower. (3) A collection of 19th-century American begonia-leaf majolica adds dazzling pattern and color to the designer's wall. (4) Gibson against one of her watercolors. (5) A Maine plant stand with empty pots, and (6) with summer annuals. (7) Flowery transferware.



A botanical way of life

Designer Cynthia Gibson's eye is drawn to riotous spring flowers, tender ivies and waving sea fans—all of them reborn in her fabrics, sheets and wallpapers

BY MIMI READ

As a tiny child growing up near Cleveland, Ohio, Cynthia Gibson used to trail behind her father, whose hobby was hybridizing irises. She loved to help him in the garden, and by the age of four she was given her own flower and vegetable patches.

"I've never been without a garden since; I've always had at least a windowsill," says Gibson, a New York–based textile and product designer whose exuberant creations reveal an imagination rooted in the botanical world.

These days, Gibson has a thriving design business, a personality that seems to run on rocket fuel and a rich set of interconnected and deliberately focused passions. "I work from the heart," she says. "My loves are flowers and art, and so I combine them."

When not designing fabrics and wallpapers for Cynthia Gibson, Inc., or sheets and rugs for half a dozen other manufacturers, she spends her time with her husband at their weekend home in York Harbor, Maine; there she gardens and paints, two headlong pursuits that reliably supply her with imagery for the textiles. Her designs prove that botanical motifs, far from being a one-note style of decoration, can encompass a broad range of sensibilities. Her print of small blue and white bachelor's buttons has sweetness and guile, while her pattern of large parrot tulips is brashly exotic.

Gibson also collects various types of china embellished with botanical motifs; these pieces strikingly decorate the walls, vitrines and tabletops of her two dwellings, brighten her dinner parties and inspire her designs. For business and pleasure, she travels everywhere from Paris to the Himalayas, coming back with more china, exotic accent pieces for her homes. She entertains with cleverness and ferocity. And she spends much creative energy decorating



11



8 10 9



Background is Gibson's crisp leaf-patterned chintz, Ivy. (8) A pillowcase in a Gibson pattern called Primrose Cottage has a zigzag lace border. (9) A morning glory is trained on a pole at the Maine house. (10) A purple and green English transferware plate—made by pressing an inked paper to a blank plate—features botanical motifs. (11) For one of her displays at home, the designer groups French majolica with English and American pieces.

"I've never been without a garden since I was four; I've always had at least a windowsill," says the designer, who gardens and paints in Maine—pursuits that fuel the imagery of her patterns

both the city apartment and Maine house.

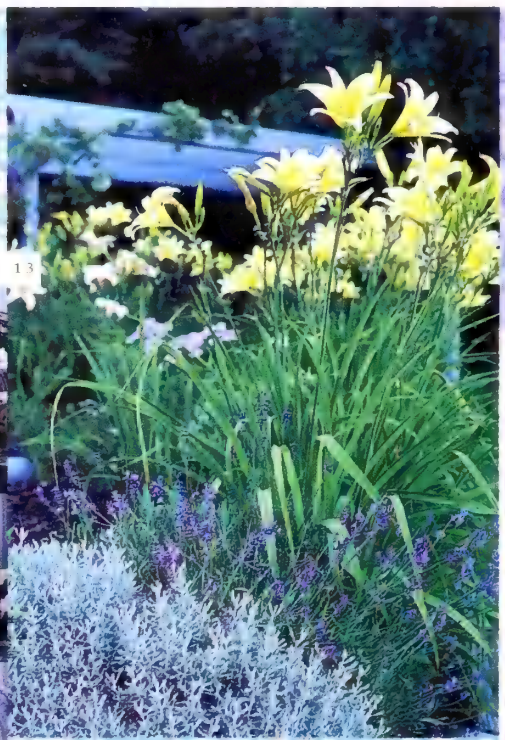
Her tastes may lean to traditional English and French antiques and strict old symmetries, but she achieves a sense of modern voluptuousness by piling up texture on texture, pattern on pattern, color on color. On a wall of her city bedroom, for example, she has hung at least forty 19th-century English blue-and-white transferware platters so that they constitute a striking sort of wallpaper. In a corner of her formal living room she has beguilingly peppered the wall with dozens of American begonia-leaf majolica plates, which she also collects. "Now they're considered treasures," she laughs, "but in the late 1800s they were giveaways at the grocery if you bought a box of baking soda."

When it comes time to give one of her frequent dinner parties, she takes the plates and platters off the walls and uses them. "This stuff has lasted a hundred years and it's going to last another hundred." She also likes to set a table with a unified theme in mind. At a recent Sunday luncheon for ten, she used nothing but bright majolica. The centerpieces: three large majolica pitchers, each one filled with six dozen tulips in red, orange, purple, yellow and pink.

On top of all that, Gibson has written a book which will be in the stores in September. It is called *A Botanical Touch,* and in it she describes in lively words and lush photographs all the things she loves, from plush garden roses placed unexpectedly in a Victorian silver teapot to shingle-style weekend houses open to sweeping breezes and grassy scents.

PHOTOGRAPHS FROM *A BOTANICAL TOUCH* BY CYNTHIA GIBSON, COPYRIGHT © CYNTHIA GIBSON, 1993. COPYRIGHT © WILLIAM P. STEELE, 1993. PUBLISHED BY VIKING STUDIO BOOKS.

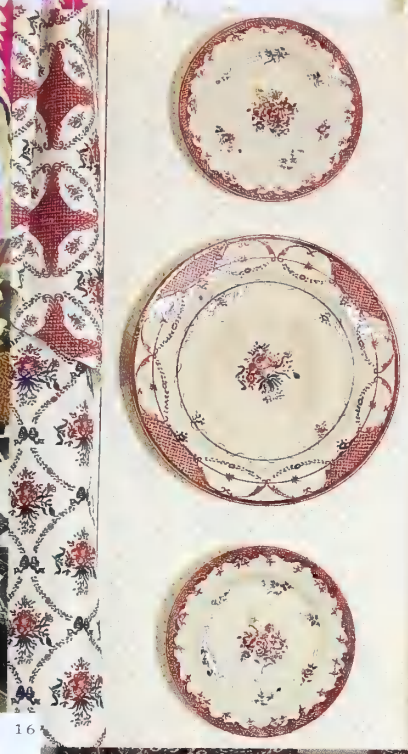




Background is Sea Fans, inspired by a snorkling expedition in the Bahamas. (12) Ample shelves for an ample collection of blue-and-white transferware, mostly English, most made before the Industrial Revolution. (13) Daylilies and lavender in the perennial garden in Maine. (14) Seaweed common on Maine beaches inspired the delicate Seaweed pattern in periwinkle color.

For more details, see Reader Information





15 16



18

14 17



Background is a cotton sateen, Parrot Tulips. (15) A Gibson watercolor naturally represents flowers. (16) Chinese Export plates with botanical decoration inspired sheets used for curtains and bed in a guest room in Manhattan. Gibson sheets from Royalton. (17) A Louis XV bed and French-style window treatments in the same guest room. (18) French majolica celebrates the white asparagus. (19) Begonia-leaf majolica peppers a wall around a Spanish pastel.

19





High on the Hudson

Stephen and Jennifer Mallory fell in love with a stone cottage even before they discovered the view

ELIZABETH H. HUNTER
OTOGRAPHY BY PETER MARGONELLI
ODUCED BY SARAH KALTMAN

irst-time visitors to Stephen and Jennifer Mallory's ntry house always gasp when they see the Hudson River. The ff below the Mallory garden is so steep that the grassy terraces m to hang over the water. One very sheltered side of the house irectly on the road; the other opens widely to the Hudson. Glorious as their view is, the couple had another reason buying their weekend house. "We could hardly see the er because of the trashy trees and weeds on the property," s Mallory, "but we loved the cottage. It looked like a little nch farmhouse—exterior walls of cobblestone trimmed brick, slate roof, casement windows with a lovely scale."









The garden is green except for perennials ong the hedge (OPPOSITE) and rosebushes near the steps. ABOVE: The Mallorys on the limestone terrace. RIGHT, FROM TOP: House on the river side. Tree table, set for lunch. Treelike plant-stands in greenhouse.



In an all-white room, the designer changes the mood in the time it takes to switch pillow covers





Mallory likes color he can change easily, like the covers of the living-room sofa pillows (LEFT AND ABOVE) and the curtain at the door to the greenhouse (PRECEDING PAGE). In this two-story space, Mallory replaced an ugly, ornate second-floor railing with a clean, high parapet and tucked two bed-size children's rooms in the upstairs corners. TOP: Old milking stools are part of a collection the designer adds to every time he visits his brother and sister-in-law, who live near Chateau d'Oex in Switzerland.





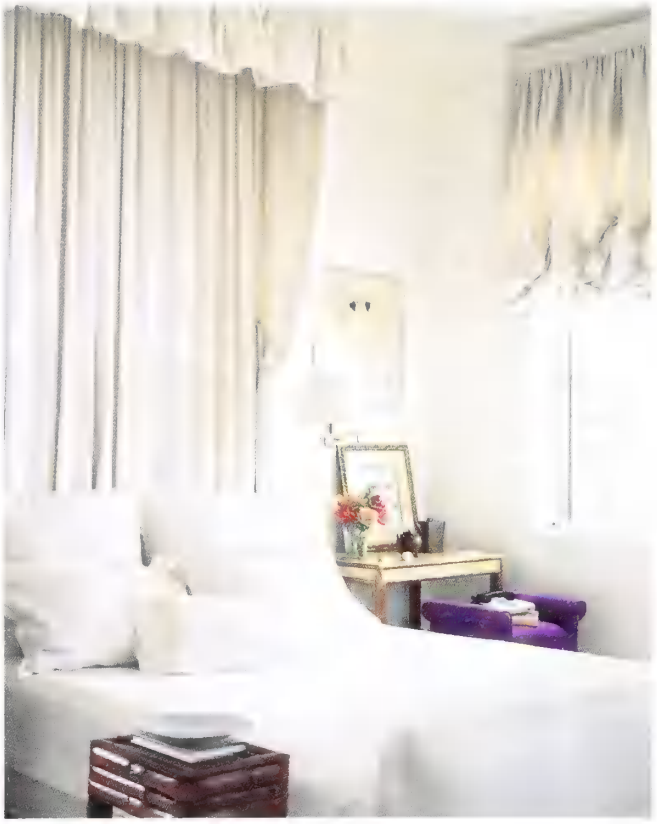


A passion for furniture the shape of tree trunks, branches and twigs can e seen in the garden and in every room

er clearing the bank, which is on the west side of the river, ry, a New York–based interior designer, set about creat- garden to suit his vision of the house. He built a broad e at first-floor level and paved it with French limestone. he cut two more terraces into the hill toward the bluff. steps leading from one broad lawn to the other create a n European formality; so do the potted trees and shrubs ng on the limestone terrace, the apple trees espaliered on one retaining walls, and the tall trees framing the view. me of my neighbors prefer cottage gardens and think this formal," says Mallory good-humoredly. He is referring fanatical dedication to understatement shared by some e in this exclusive little enclave thirty minutes from New City. So leery are its residents of sightseers that there is no ign with the town's name on it.

haps the old-timers cannot accept the idea that a formal n suits a house with humble origins. Built in the early as a laundry for the big house next door, this cottage is a 1,340 square feet and has only four normal-size rooms: a en-dining room, a recently added greenhouse, a master om and a two-story living room where the laundresses worked—open to the roof beams so the steam could rise. Mallorys found the size most appealing for a weekend —"all we do on Friday night is plump up the pillows"— ey wanted to be able to store the porcelain and pottery ted over many years. Mallory's masterful planning of the space, with cabinets and cupboards tucked into every and cranny, makes the house feel like a beautifully engi- d yacht. Even the color scheme is yachtlike, being mostly with scattered bursts of orange, crimson and purple. never thought of anything but white," says Mallory; like designers who work with color all day, he wants serenity me. Yet the white walls, pickled floors and white uphol- also create the perfect background for his rustic milking and tree-trunk pieces. Although the stools are a recent sion, the passion for tree-form furniture is an old one. of the tables and stands are stone or concrete, but the din- airs are actually made of tree roots. "I spotted them still e truck at Ann-Morris Antiques," says the designer. "Billy vin wanted them, too, but he was just a little too late."







In the small but open-spirited dining area (OPPOSITE ABOVE), **Scottish root chairs surround a Joe D'Urso able.** OPPOSITE BELOW: **A mix of antique Wedgwood scallop plates and new pottery; a twiggy butler's d.** RIGHT, FROM TOP: **Mirror in the master bedroom by interior designers Zajac and Callahan. A severe ll-white room with one rich color accent appeals to Mallory. A sophisticated contrast: the simple Japanese chair, the gnarled roots of the iron table.**

For more details, see Reader Information

Style infusion

With baroque exuberance, Tom Fox and Joe Nahem transform a white-bread apartment into designer wry

A Joe D'Urso table (FAR RIGHT) in front of perforated metal cabinets with leather tassel pulls performs double duty as a dining and conference table in combined living and office space by Fox-Nahem Design. BELOW: Seventeenth-century Italian miniature chairs in front of a 1932 Cecil Beaton costume sketch may be small scale, but the effect is big chic.






AFRICA



"After going through the eighties, we were sick of anything that shines, but still we like to shake rooms up a little"

BY CHRISTINE PITTEL
PHOTOGRAPHY BY
ALEX MCLEAN
PRODUCED BY CAROLYN
ENGLEFIELD

The rental listing should have read: "Help wanted. Bland Manhattan high-rise apartment desperately seeking style." Designers Tom Fox and Joe Nahem rose to the challenge. First, they covered the floors with bluestone—an instant character implant. "After going through the eighties, we were so sick of anything that shines," explains Fox. Then they made marbleized fresco walls, mixing ocher, pewter and white pigments into wet plaster.

Each piece of furniture was chosen for its personality. The classic Syrie Maugham–style chairs, upholstered in creamy cotton, sport tailored pleats tacked down with gray leather buttons to match gray leather piping. "That's our detail," says Nahem. "We're into sumptuous, comfortable upholstery. Joe and I have done some of the largest sofas known to man." The gun-metal gray leather banquette, unexpectedly trimmed with fringe, measures fourteen feet long and three feet deep and rests against one wall of this flexible living and dining room.

Add to the mix an exuberant pile of yellow pillows and a coral-colored scalloped metal chair found in Miami and the eye no longer notices the drab architectural box. It is now enlivened with a wit and sophistication not even the real estate agent could have imagined.







The designers wove a pewter-colored fresco wall through existing columns to screen off the front door (ABOVE). The urn is actually a finial salvaged from atop a building. Joe Nahem's Jack Russell terriers sit under a collage by Robert Rauschenberg. LEFT: The gray leather Otto-Man table is a Fox-Nahem design. Over the sofa hangs an English Regency convex mirror. Gilded wrought-iron chairs are 1950s Italian garden furniture. OPPOSITE: The painting over the fireplace is by Larry Rivers, courtesy of Edward Tyler Nahem Fine Art.

For more details, see Reader Information

Pools plus

What surrounds a pool can make the difference between whether you live in it or just look at it. Here: a patio and three pool houses, one that floats









This Tuscan-inspired retreat in the Hollywood Hills makes clever use of limited space. Mark Warwick and Kim Hoffman of The System Design inserted a twenty-foot black slate pool and Jacuzzi inside a retaining wall, creating a haven for alfresco dining and lounging. A canopy opens out to shade the seating area. Around a wall fountain and elsewhere, trellised ivy, lemon and cypress trees flourish in containers. "Space constraints need not limit you," says Warwick. "With a little creativity, a small space can be breathtaking."

For more details, see Reader Information

PATRICK HOUSE



BY JILL KIRCHNER

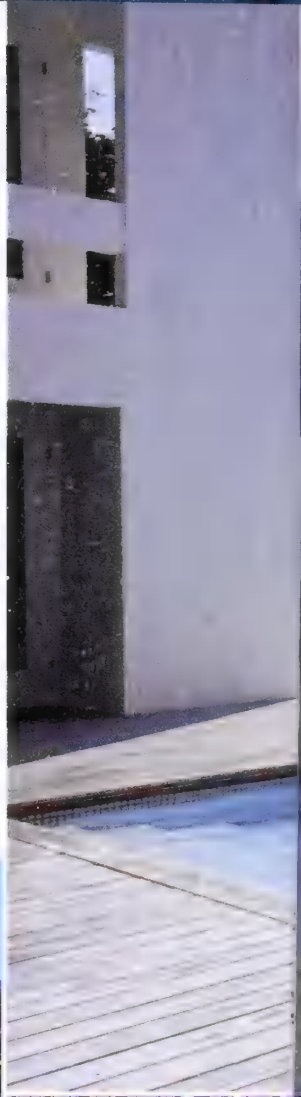
In these days of depleting ozone and ultraviolet awareness, the well-designed pool house not only offers the amenities of shower and storage, it provides an enticing outdoor respite from the sun. It serves too as an architectural intermediary between pool and house, providing a more interesting view from each.

Vincent Jacquart designed a temple devoted to the worship of poolside life (left) for a Hollywood house once owned by Bela Lugosi. The redwood pool house was erected to block out the view of a neighbor's encroaching garage while providing a dressing room, wet bar, steam room, bath and storage.

The owners of the man-made pond on a Napa Valley property (below) chose the unique solution of a motorized gazebo to provide a shady haven. They embark at the dock, putt-putt out to lunch where they like the view at the moment, and return the gazebo to the dock afterward.

The peaked pavilion (opposite) in East Hampton, New York, was designed by the same architect who did the main house, Don Chapell. He wanted the pavilion to be completely different from the modern all-white house you catch a glimpse of in the pool view; he wanted "a piece of sculpture," reminiscent of "a far-off place, romantic and cool."









COOKIE KINKEAD



Don Chapell's multipurpose pavilion (ABOVE) encompasses a seating area with speakers set into the floor, a Jacuzzi for sixteen, a changing area, powder room and outdoor shower. The lattice on the ceiling and wall panels (LEFT) lets light and air filter through while still providing cooling shade. The owner chose the periwinkle color and Chapell added salmon and turquoise to help fulfill her request for an evocation of a Thai temple. She says, "I don't call this a pool house, I call it my sanctuary. It is a very spiritual place."

Decorators' favorite sofas

Choosing a sofa is an art and scie
that every interior designer must m
Here the experts share their secret





In a family gathering of traditional sofas (THIS PAGE) a Carr, from Century, is upended in the background and a Syrie Maugham, from Baker, stands on the floor. OPPOSITE: With Henredon's Lawson in the background, a Bridgewater, from Drexel Heritage, stands on the floor [illegible] Lee Industries [illegible]

BY JOE DONOVAN
PHOTOGRAPHY BY PETER MARGOLIES
PRODUCED BY LISA HEARST ESPY

When they design a time capsule for the 1990s, it had better be extra big if it's going to contain our era's quintessential furnishing, the sofa. Judging from comments by top American and European designers, today's sofa sums up the virtues we prize most in our interiors: comfort and classic design.

But comfort comes first. "This may sound like stating the obvious, but the most important thing for a sofa is that it be comfortable," says Victoria Hagan of Victoria Hagan Interiors in New York. "Lying down on a sofa is a normal human thing to do," says Laura Bohn of Lembo Bohn Design Associates, also in New York. "If a sofa isn't big and soft, and if I can't lie down on it, I don't want to hear about it." Pasadena designer Van-Martin Rowe says. "That's what makes a sofa different from a chair; you stretch out on it." With his usual keen insight, Mark Hampton, New York interior designer, homes in on *the* key sofa issue: naps. "I would much rather take a nap downstairs on a big, soft sofa than go upstairs to bed," he says. "Who wouldn't?"



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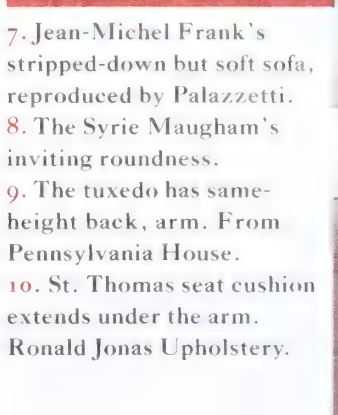
But Homo sapiens did not always have this delightful option. The sofa is a relatively recent, 19th-century development; its genesis through a variety of earlier furniture forms bears eloquent witness to mankind's long, hard struggle for a nice, soft place to curl up with a cup of tea and a book or to doze for half an hour.

In the ancient world and the Middle Ages, benches were used for seating two or more people. Later, backs and sides were placed on benches to create the so-called settle. Then carving and other decorations were added to boost the settle's visual interest, though it certainly tempted no nappers. That likelihood grew when upholstery was invented, adding stuffing (originally horsehair) and fabric to hardwood for greater comfort and improved looks. The modern sofa finally emerged and became an essential feature of Western interior design in the 1850s, when coil-spring upholstery was perfected. (Coil-spring technology had been borrowed from carriage design, where it was invented for shock absorption.)

Unless costly antiques are being used, sofas are among the biggest expenditures in an interior design budget. And the purchase of a sofa—like the purchase of a car—is traditionally a rite of passage marking one's arrival into fiscal adulthood. So the smart consumer—young or not so young, wealthy or not so wealthy—would do well to learn about the different types of sofa stuffing, the most important single element in determining a sofa's price and comfort.

For over a century, the preferred upholstery stuffing has been white goose down, and it doesn't look as though anyone is going to produce a superior alternative. It's light, it's luxuriously soft—and it's incredibly expensive: around $45 per pound. Luckily for the average consumer, 100 percent down upholstery has a major drawback: it has, as they say in the upholstery business, bad "memory"; it doesn't "recover." In other words—the words of San Francisco interior designer Scott Lamb—"When you sit on a hundred-percent down seat cushion, it squashes flat as a pancake and you have to fluff it as soon as you get up." John Pile, a designer, author and teacher at New

1. A Carr with loose-cushion seat, "tight" back.
2. The cushy Odom was designed by a Parsons design-school president and teacher.
3. High back, deep seat mark the Bridgewater.
4. A classic Knole design from George Smith, N.Y.
5. The Lawson's roll arm softens a boxy frame.
6. Hickory Chair's tufted Chesterfield with scrolled arms and back.



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7. Jean-Michel Frank's stripped-down but soft sofa, reproduced by Palazzetti.
8. The Syrie Maugham's inviting roundness.
9. The tuxedo has same-height back, arm. From Pennsylvania House.
10. St. Thomas seat cushion extends under the arm. Ronald Jonas Upholstery.

Pratt Institute, says one of his earliest childhood mem-
is of an aunt in New Jersey who prided herself on her
down-upholstered furniture. "When you visited her, as
as you got up from the sofa, you saw her frantically run-
ver to fluff up the down upholstery you'd sat on," says Pile.
give down greater body, most upholsterers add some
ers, which—as a bonus—are much cheaper. Unfor-
ly, feathers are also heavier, but adding a certain pro-
on of feathers to the down creates a stuffing that has
memory and recovery without affecting comfort.
Hampton says, "I like to use an eighty percent/twenty
nt down-feather mixture. But even a sixty percent/forty
nt is quite luxurious."

vertheless, designers are fond of pure down (Atlanta de-
Nancy Braithwaite says, "We use as much white goose
as the client is willing to pay for"); and at least one top
sterer—Ronald Jonas Upholstery of New York—hates to
p even one speck of the ethereal lightness of 100 percent
stuffing. To counteract down's natural tendency to shift
and flatten, Jonas uses an in-
genious traditional system of
channeling and pocketing. Not
surprisingly, the extra labor in-
volved adds considerably to the
expense. But Steven Jonas, the
firm's president, is convinced it's
worth it. In the firm's busy work-



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room in Manhattan, there stands
a sofa from a well-known retailer
of fine reproductions of tradi-
tional English upholstered furni-
ture. Next to it is a copy that
Jonas has recently completed for
nt who loved the design but wanted higher quality up-
ry. Comparing the seat cushion of the 100-percent-down
copy with that of the retailer's, done in a 60 percent/40
nt down-feather blend, is like comparing a fine French
with one of Dad's Sunday morning pancakes.

en the original of the sofa Jonas improved is quite expen-
t around $8,000; the Jonas copy costs almost twice as
—more than enough to pay for a car that seats more peo-
d can take them places. But down-and-feather uphol-
sofas are not out of the range of the average consumer,
ally when the down-to-feather ratio gets to, say, 50/50.
ere is another stuffing option: polyurethane foam, which
sidered no disgrace when wrapped with down and feath-
ll designers, in fact, value the firm but soft feel and
ecovery of down-wrapped foam upholstery, especially
in seat cushions, which take the greatest pressure. Says New York designer Mariette Himes Gomez, "Everybody has a different concept of comfort. Some people find all-down or even down-and-feather upholstery *too* soft. Sometimes a little foam in the seat cushions, maybe even the arms, is the way to go, and not just because it's cheaper."

Nevertheless, down-and-feather-wrapped foam upholstered sofas *are* cheaper—$1,500 and $2,000 for acceptable-quality pieces, depending on design and cover fabric. Cheaper still are sofas upholstered entirely in polyurethane foam; they can be had for as little as $300, though $600 to $1,000 is the range for a good foam-upholstered sofa. Foam is not only cheaper than down and feathers, but easier and faster to work with, reducing labor costs. Of course an all-foam sofa is much heavier and less comfortable than its aristocratic feathery cousins.

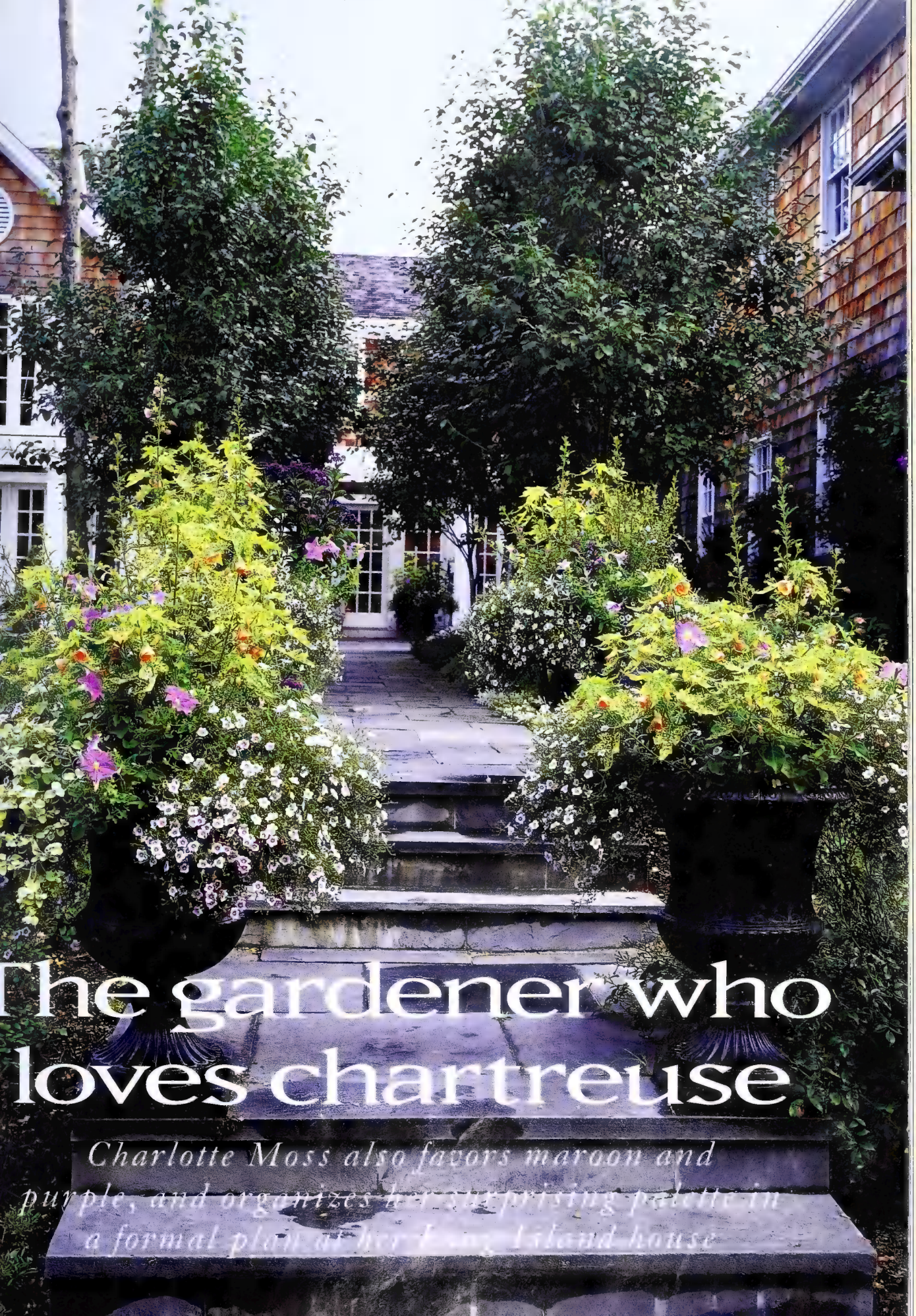
Despite foam's cost advantage and ongoing technical improvements in its manufacture, it has a bad reputation that is going to be hard to shake. "The first foams, which were foam rubber, really were terrible. I think everybody's mental image of foam is an old, crumbling foam-rubber cushion on a garbage heap," says John Pile. "Today's polyurethane foams are much, much better, though I don't think anyone loves them one bit more. Nevertheless, foam is cheap and practical, so it's here to stay."

For young singles and couples buying their first furniture, an all-foam-upholstered sofa may be the appropriate purchase. (The tiny portion of the population allergic to down is forced to purchase foam upholstery for medical reasons.) A foam sofa should suffice for eight to ten years, at which point the sofa will have collapsed and its owner will have saved enough pennies for a more serious, longer-lasting piece. Quality sofas—like quality automobiles—are a good investment, and should be near the top of everyone's wish list.

"Quality sofa" does not mean down stuffing alone, but all the other accoutrements of the traditional upholsterer's art, including hand-crafted spring cushions, a wood frame by a skilled craftsman ("Inside a fine sofa is a wood frame that's a design masterpiece all by itself," says John Pile); and a perfectly tailored, quality-fabric cover, often embellished with such *(Continued on page 123)*

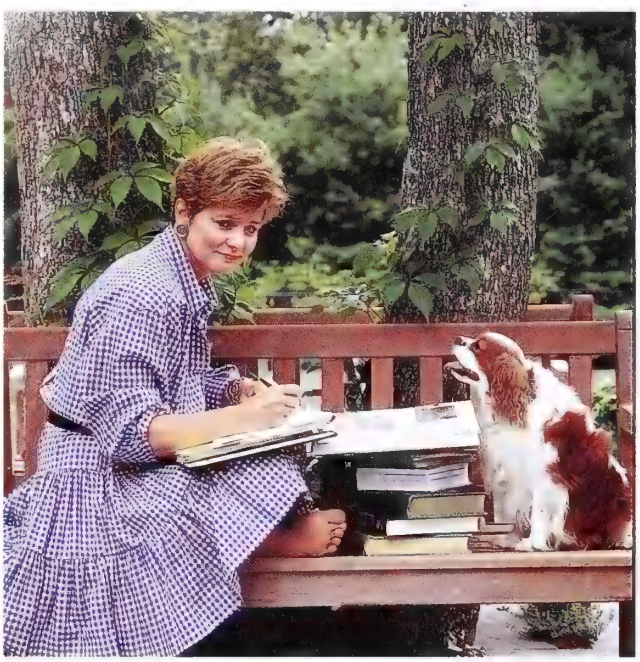


Petunias and *nierembergia* in the urn carry the theme of maroons and purples toward the border, with its ajuga, dianthus, artemesia and dramatic *filipendula*. OPPOSITE: The allée of urns and Bradford pears, with its bluestone walk, softens the view of the big house.



The gardener who loves chartreuse

Charlotte Moss also favors maroon and purple, and organizes her surprising palette in a formal plan at her Long Island house





Charlotte Moss, also an author, at work in her garden (TOP) with spaniel Woody. ABOVE: Tables and shelves provide an opportunity to experiment with combinations of color and texture. RIGHT: The formal plan lends shape to the profuse plantings. OPPOSITE, CLOCKWISE FROM TOP LEFT: The view from the pergola to the pool shows a line of clipped boxwood parallel to the complex border beyond. An architectural étagère holds potted morning glory, red nicotiana. Urns leading to the pool house feature the golden foliage of *helichrysum*. The pool house, furnished with wicker, has a front-porch friendliness. A luxuriant rose garden looks toward arbored gate.

BY WILLIAM BRYANT LOGAN

PHOTOGRAPHY BY ROB GRAY

It is clear that Charlotte Moss knows what she likes Eight years ago she traded Wall Street banking for interior de sign, and has quickly become a leader in her new profession Warmth, good humor and passion are the qualities she seeks i design, so when it came to making the garden for the house tha she shares with husband Barry Friedberg and her two stepson in eastern Long Island, she had definite ideas.

A devotee of English gardens, Moss has long admired how simple green-gold plant like lady's-mantle can light up the land scape, even on a dreary London day. She loves too the purple and blues that acquire new tones in the presence of chartreus

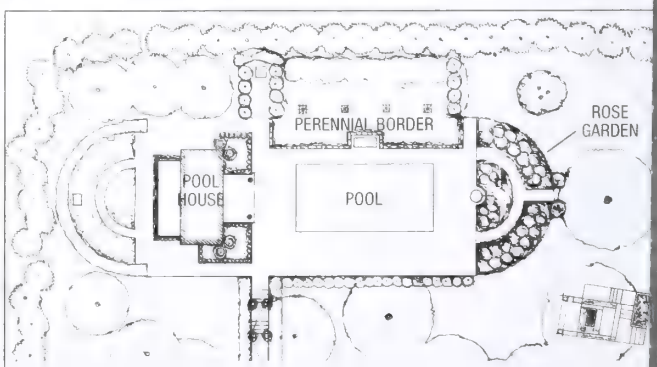
Yet color was not the only desideratum. When Moss and h husband bought the 1980s shingle-style house, its garden con sisted of a few white pines and Bradford pears. "I fell in love wit the house," she says, "because from the front door I could se straight through to the back garden."

But she knew that the garden needed shape before she coul plant it. "Maybe it's because daily life in the city is so hectic," sh says with a laugh, "but here I wanted to see order and repose

To achieve it, garden designers Dale Booher and Lisa Stamm of The Homestead moved the scattered pears to an allée tha would draw visitors down the gentle slope towards the garde Along the descending paths and around the pool they place urns, to be filled with annuals, and created a low unmortared wa of Pennsylvania wallstone to hold a border. At last, the trio collaborators was ready to embark on the pleasure of plantin

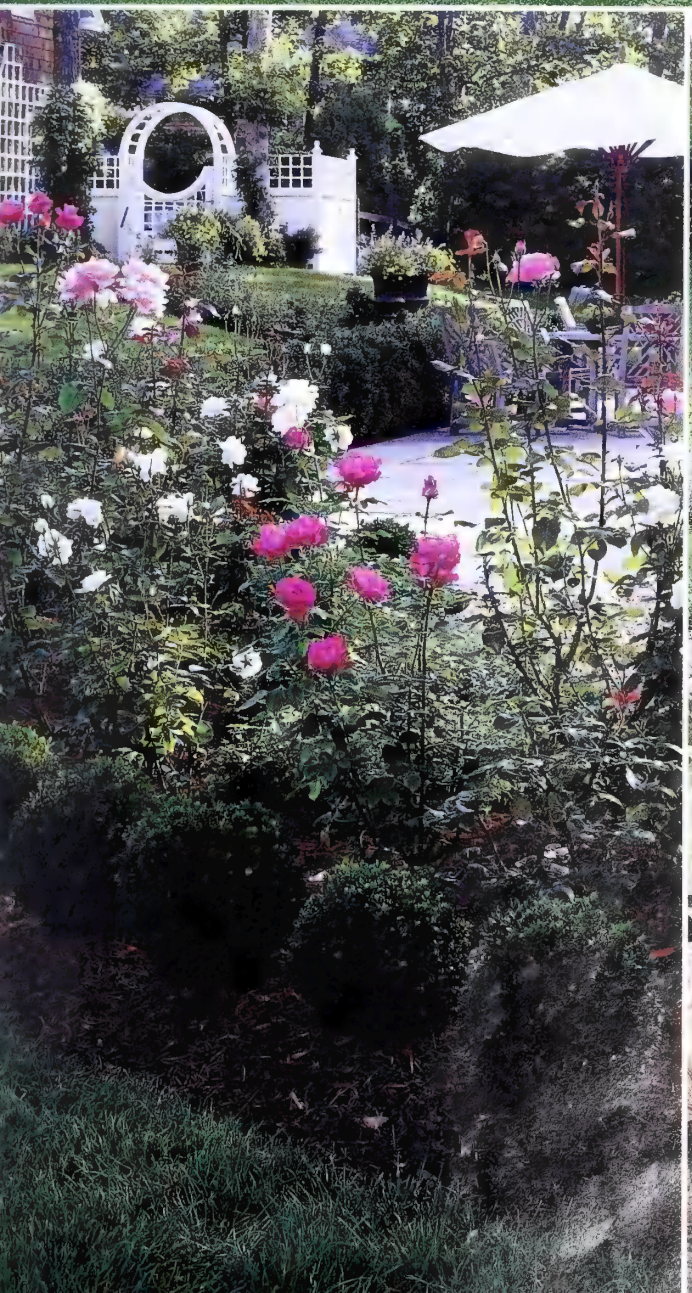
"Charlotte would call us from England or somewhere with a idea for something she loved," recalls Stamm, "and we'd set out t find it. It was fun!" Moss's love of chartreuse and maroon led t plants like the *Ophiopogon nigra*, and to greeny golden *Chrysan themum aurea*. "I found a chartreuse zinnia called 'Envy,'" recal Moss, "and I had to have it. It's the only zinnia I'll allow in th garden." For a semicircular bed at the pool's end, they found pin lavender and maroon roses, both old and new, like 'Michè Meilland,' 'Lavender Lassie' and 'Rosa Mundi.'

Thomas Jefferson's gardens are a touchstone for Moss, a Vi ginian by birth. Stamm is now propagating deep purple holly hocks and sweet peas, both from the garden at Monticello. But is the sweet-smelling green-gold boxwood that most deligh Moss. "I must have been in the sixth grade when they took us the University of Virginia," she recalls. "That was the first time put my nose into boxwood and smelled its sweetness togeth with the smell of wet brick." When it came time to name h new country house, she called it Boxwood Terrace.





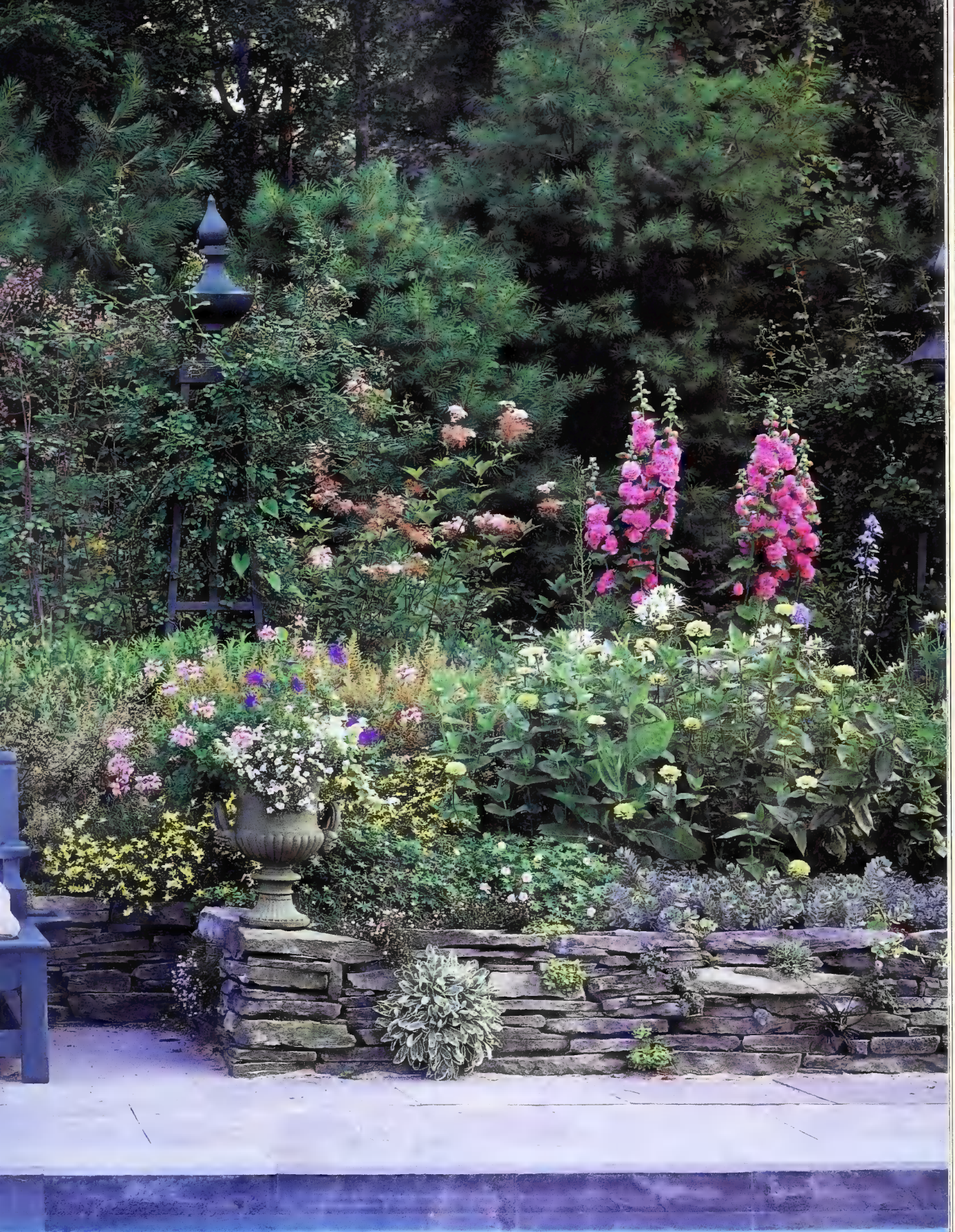












Alpines—sedums and veronicas—sprout from the freestone wall of a remarkable perennial border with a sea-green middle. The green-gold flower on the right, in front of hollyhocks, is the zinnia 'Envy.'

For more details, see Reader Information



Old-time southern picnic

"Summer is my time," says Edna Lewis, America's eat southern cook, who loves the feel of grass, bright sunshine and a picnic in the company of good friends

BY JANE ELLIS

PHOTOGRAPHY BY ELIZABETH ZESCHIN



Sipping mint juleps, Edna Lewis relaxes on the grounds of Middleton Place near Charleston with Charles Duell (center), the historic foundation's president, and Scott Peacock, a Lewis protégé. OPPOSITE: Lewis's buttermilk biscuits spread with sweet butter and filled with sliced Virginia ham.

s year Edna Lewis celebrated her ay—April 13, the same as Thomas on's—at a party in her honor given James Beard Foundation in New She was also feted at a black-tie din- Manhattan's august Metropolitan or her volunteer work for Citymeals- heels and her commitment to pre- the traditions of southern cooking. d for a 77-year-old, but then Lewis's n for food, especially the food of her ood (in a small farming community d by freed slaves), has always fueled ork. She loves nothing better than to king and talking about food with her peers, giggles ssip included. This elegant lady who favors long, col- batik dresses from Africa is still shy and self-effacing gh she has been a celebrated cook since her twenties. est-selling books—*The Edna Lewis Cookbook, The f Country Cooking* and *In Pursuit of Flavor*—are cred- ith reviving the art of southern cooking.

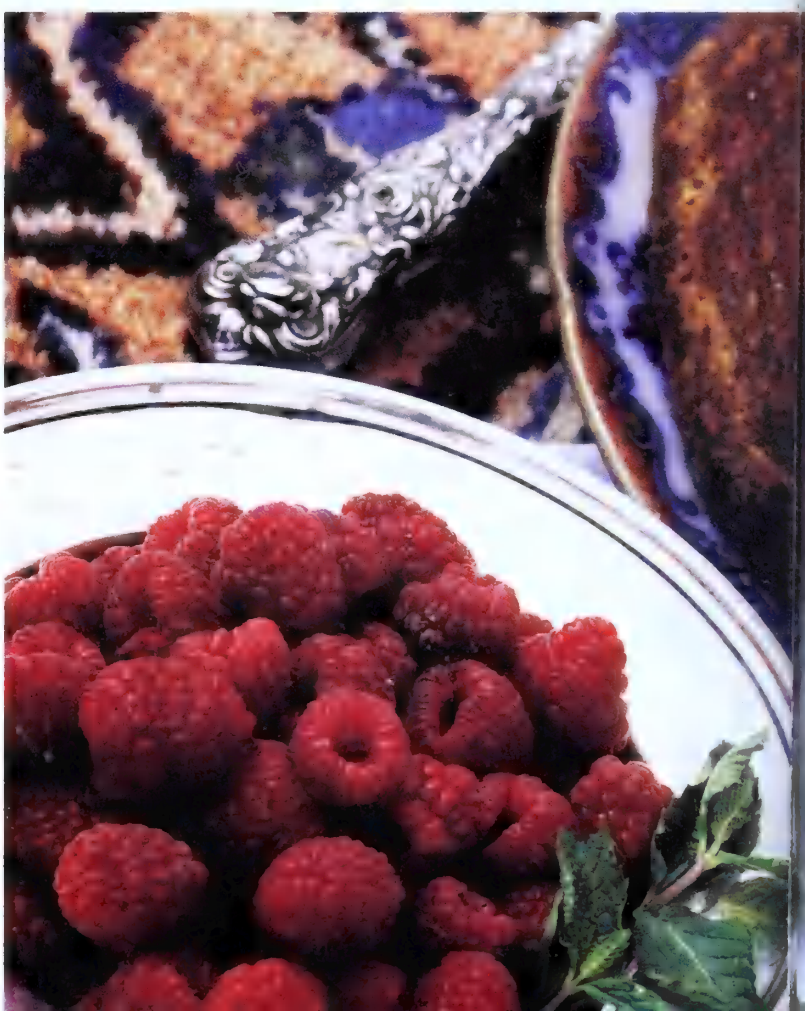
Recently Lewis held a symposium at Middleton Place outside Charleston, South Carolina, as cofounder, with Scott Peacock, of the Society for the Revival and Preservation of Southern Food and Culture. Lewis knows Middleton Place well, having been the chef of its restaurant for several years. Peacock, a chef from Atlanta, has cooked for two Georgia governors.

Edna Lewis derides what some are touting as the new southern cooking: "Imagine a Southerner using olive oil instead of butter or lard," she laughs. At the governor's mansion, Peacock was often expected to serve Maine lobster instead of local dishes. Both feel that many southerners fail to serve and support their native food.

But we do. Just consider the summer favorites Lewis chose for our picnic, among them ham served with buttermilk biscuits. Edna Lewis feels about ham the way many women feel about a little black dress: "If you have one in the house you can face any situation."













Edna Lewis's picnic, set on Oriental rugs with brilliant cushions and antique serving dishes, is reminiscent of the style in which wealthy Charlestonians dined out-of-doors in post–Civil War days. The picnic dishes are served at room temperature; only the drinks and, of course, the custard ice cream are kept cold. CLOCKWISE FROM TOP LEFT: A basil-scented casserole of pattypan (cymling) squash, tomatoes and red onion; peppery boiled shrimp with herb mayonnaise; a relish platter of beets pickled in a ginger syrup and Vidalia onions, some cooked in the ginger syrup and others raw; an old southern favorite, chicken marinated in butter and baked in a crust of breadcrumbs, chopped scallions and parsley. A slice of pound cake with a sugary lemon glaze is served with raspberries and homemade vanilla custard ice cream. The pound cake is baked in a bundt pan, raspberries are in a sugar syrup; more desserts—blackberry cobbler with a sugared pastry crust and fresh strawberries. "Pound cake was a major staple of the South," says Scott Peacock, whose mother always had one sitting on the kitchen counter for unexpected company. Lewis remembers, "it was always a treat to make ice cream on a hot afternoon, sitting outside enjoying the scent of the honeysuckle and blooming tea olives."

Recipes follow.
For more details, see Reader Information







PICKLED BEETS AND VIDALIA ONIONS

For ginger syrup:

1 quart white wine vinegar
1 pound sugar
1 2-ounce piece fresh ginger, peeled
2 tablespoons pickling spice
Pinch of salt

For beets:

6 medium-size fresh beets
1 tablespoon olive oil

For Vidalia onions:

5 medium-size Vidalia onions

Prepare ginger syrup: In a large stainless-steel pot, add all the ingredients and bring to a boil. Lower heat, cook 5 minutes and set aside.

Prepare beets: Wash, trim and leave 1-inch stem intact on beets. Place beets in a casserole, drizzle olive oil over top, cover and cook in a preheated 325°F oven for 1 hour or until tender. Remove and set aside to cool.

Peel beets, discard stems and cut into slices or quarters. Toss beets in ¼ cup ginger syrup and set aside.

Prepare Vidalia onions: Peel onions leaving root intact. Slice each onion into 6 sections vertically. The root will hold each wedge together.

Place onions in ginger syrup and cook over medium heat for 10 minutes. Remove pan from heat and allow onions to cool in syrup.

To serve: Drain beets and onions and serve on a platter.

BUTTERMILK BISCUITS WITH VIRGINIA HAM

4 cups all-purpose flour
1½ teaspoons salt
2 tablespoons single-acting baking powder (see note)
½ cup chilled lard, cut into pieces
1 cup plus 2 tablespoons buttermilk
Softened unsalted butter
1 pound sliced Virginia ham

In a large mixing bowl, mix together flour, salt and baking powder. Add lard and blend quickly with a pastry blender or your fingertips until mixture has the texture of cornmeal. Add buttermilk all at once and stir vigorously for a few seconds with a wooden spoon.

Work the dough into a ball and turn onto a lightly floured surface. Knead dough vigorously for 3 seconds, shape into a round cake and roll dough evenly from the center outward into a ½-inch thickness. Pierce surface with a fork and cut out biscuits with a 2½-inch cutter dipped in flour. Place biscuits ¼ inch apart on a heavy cookie sheet with a shiny surface, or on a piece of aluminum foil with the shiny side up. Preheat oven to 500°F and bake for 8 to 10 minutes. Let biscuits sit a few minutes. Split biscuits, spread with butter and fill with ham. Makes 15 to 18.

Note: Make single-acting baking powder in a glass jar with a lid. Combine 4 tablespoons cream of tartar, 2 tablespoons baking soda and 3 tablespoons cornstarch. It will keep about 1 month.

To reheat biscuits: Preheat oven to 375°F and bake uncovered for 4 to 5 minutes.

Make-ahead tip: Measure and mix dry ingredients the night before. Prepare biscuits up to several hours ahead (slightly under-bake them), then reheat as above.

HERB AND CRUMB CRUSTED CHICKEN

2 small chickens, cut into 8 pieces
1 cup melted and cooled butter
¼ cup chopped fresh parsley
4 scallions, thinly sliced
¼ cup thinly sliced mushrooms
2 tablespoons freshly snipped chives
1 small clove garlic, finely chopped
Salt and freshly ground pepper to taste
4 cups fresh breadcrumbs

In a large glass dish, marinate chicken in butter, parsley, scallions, mushrooms, chives, garlic, salt and pepper for 1 hour at room temperature or several hours in the refrigerator. If refrigerated, allow chicken to return to room temperature. Heavily coat each piece of chicken with breadcrumbs and bake in a preheated 375°F oven for about half an hour or until golden, crunchy and done. Serves 8.

BAKED PATTYPAN SQUASH, TOMATOES, RED ONION AND BASIL

6 tablespoons olive oil
3 large pattypan squash, cut into ⅓-inch slices
Salt and pepper to taste
1 medium red onion, peeled, thinly sliced and soaked in ice water for 30 minutes
1 tablespoon balsamic vinegar
4 large ripe tomatoes, peeled, seeded and sliced into ⅓-inch slices
1 large bunch chopped fresh basil

In a large skillet, heat 2 tablespoons olive oil and briefly sauté the squash slices until just beginning to color. Season, remove from pan and set aside.

Drain red onion. Add 1 tablespoon olive oil to skillet and sauté onions with the balsamic vinegar until wilted. Season, remove from pan and set aside.

Butter a 6-cup gratin dish and alternate layers of squash, onion, tomatoes and basil, and drizzle top with remaining oil. Bake in a 375°F oven for 30 to 40 minutes. Baste several times with the juices given off by the vegetables as they cook. Serves 8.

BOILED SHRIMP

4 quarts water
2 lemons, sliced
1 6-ounce box Old Bay Seasoning
1 tablespoon salt
2 pounds large Gulf shrimp in the shell

In a large pot, boil water and add lemon, Old Bay Seasoning and salt and cook 5 minutes. Add shrimp to mixture and boil for 3 minutes longer. Drain immediately and serve hot or chilled with mayonnaise. Serves 8.

HERB MAYONNAISE

1 cup mayonnaise
1 tablespoon torn basil leaves
1 tablespoon chopped chervil
1 tablespoon chopped tarragon

Place all ingredients in a blender and blend for 1 minute. Makes 1 cup.

POUND CAKE WITH LEMON-BUTTER GLAZE

For lemon-butter glaze:

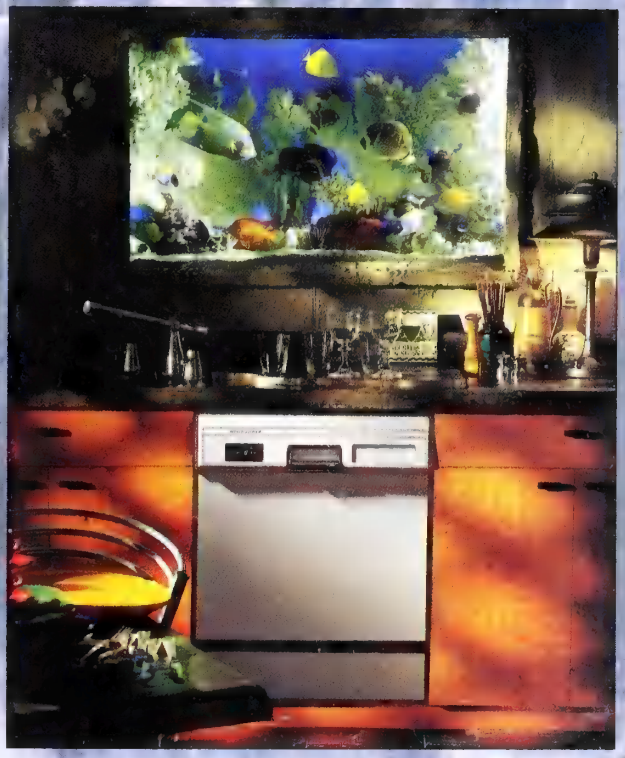
⅓ cup freshly squeezed lemon juice
½ cup sugar
1 tablespoon unsalted butter
Pinch of salt

For pound cake:

1 cup cold unsalted butter
1⅔ cups sugar
¼ teaspoon salt
5 medium to large eggs
2¼ cups sifted cake flour
1 tablespoon vanilla extract
1 teaspoon freshly squeezed lemon juice

Prepare lemon-butter glaze: In a small saucepan combine lemon juice, sugar, butter and salt. Simmer over medium heat for >

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1 minute. Cover with waxed paper and allow mixture to cool.

Prepare cake: In a large mixing bowl, work the butter with a wooden spoon until it becomes shiny, about 5 minutes (see note). Add sugar and salt and continue to work mixture together. When well mixed, begin to stir in a circular motion until the mixture loses most of the gritty feeling, about 10 to 15 minutes.

Add eggs, one at a time, stirring well after each addition. After the third egg has been incorporated, add 2 tablespoons flour and stir well. This will keep the batter from separating. Add the fourth and fifth egg and continue to stir, then add remaining flour in 4 parts, stirring well after each addition. Beat in vanilla and lemon juice.

Butter and lightly flour the bottom and sides of a 9-inch tube pan. Spoon the batter into the pan. Place pan into a cold oven and turn heat to 225°F. After 20 minutes, increase heat to 325°F and continue to bake for about 40 minutes, or until no soft bubbly sounds can be heard when you put your ear close to the cake and until a cake tester comes out clean when inserted in the middle.

Remove pan from oven, run a knife around the sides of pan, and immediately turn cake out on a wire rack. Spoon lemon-butter glaze over warm cake and allow to cool.

When cake has cooled completely, store in a clean tin for up to two days. Serves 12.

Note: It is best to mix by hand, but cake can be made with an electric mixer, on low speed, if you are short on time or muscles. However, it is important to mix in the flour with a wooden spoon, which prevents its toughening.

FRESH BLACKBERRY COBBLER

For pastry:

3 cups sifted unbleached all-purpose flour
1¼ teaspoons salt
1 teaspoon sugar
1 cup unsalted frozen butter, cut into ½-inch pieces
2 tablespoons frozen lard, cut into thin slices
8–12 tablespoons ice water

For filling:

8 cups fresh blackberries, tops removed
1 cup sugar
1 tablespoon cornstarch
Pinch of salt
½ teaspoon freshly grated nutmeg
4½ tablespoons unsalted butter, sliced thin
5 crushed sugar cubes

Prepare pastry: In a large bowl mix together flour, salt and sugar. Blend in butter and lard pieces with a pastry blender until mixture resembles very coarse meal; don't over-mix. Form a well in the middle of the mixture and begin incorporating the water 1 tablespoon at a time until mixture just begins to hold together. Mixture should cling together, but it should not feel damp. Divide dough in half, wrap in waxed paper and refrigerate at least 1 hour before rolling out.

On a cold floured surface, roll out half the dough and line a 2-quart, 2-inch-deep, oval baking dish. Cover dish and any excess dough with waxed paper and refrigerate.

When ready to assemble cobbler, remove remaining dough from refrigerator and roll out top crust to fit dish.

Fill pastry-lined dish with berries. In a small bowl, mix together sugar, cornstarch and salt and sprinkle over berries. Top with nutmeg and 3 tablespoons butter. Cut any leftover pastry into 2-inch pieces and mix into berries.

Moisten rim of dough in baking dish, fit top pastry over dish and seal edges of dough together inside the rim of the baking dish. Cut a few slits in the center to allow steam to escape. Sprinkle crushed sugar cubes on top of pastry and dot with remaining butter slices.

Place dish on a baking sheet in a 425°F oven for 20 minutes. Reduce heat to 375°F and bake for 30 to 40 minutes or until crust is a deep golden brown. Cool cobbler on rack until warm. Serves 8 to 10.

VANILLA CUSTARD ICE CREAM

2 cups milk
½ vanilla bean, split
8 egg yolks, beaten
¾ cup sugar
½ teaspoon salt
4 tablespoons vanilla extract
2 cups heavy cream

In a heavy saucepan, warm milk over medium heat until bubbles appear around the rim of the pan. Remove the pan from the heat, add vanilla bean, cover and let sit for 20 minutes. Remove bean.

In a large bowl combine egg yolks, sugar, salt and vanilla extract and beat with a wire whisk until mixture is thick and pale yellow. Gradually add warm milk, stirring constantly.

Pour mixture into a heavy saucepan, set over very low heat and cook, stirring constantly, until custard coats the spoon, 5 to 7 minutes. Do not boil. Strain custard into a bowl and stir occasionally as it cools. Stir in heavy cream, cover bowl and refrigerate for about one hour. Pour custard into an ice-cream maker and follow manufacturer's directions. Makes 1 generous quart. Serves 8.

PICNIC LEMONADE

3 quarts bottled spring water
2 cups sugar
1½ cups freshly squeezed lemon juice
1 lemon, sliced into thin slices

Freeze 1 quart spring water in a plastic bag to form a solid piece of free-form ice.

In a stoneware crock or pitcher dissolve sugar in remaining water. Add lemon juice, lemon slices and ice. Serves 10.

ICED TEA

"Iced tea was a very popular drink at picnics," says Edna Lewis. "It was served only on special occasions with the addition of crushed mint that grew abundantly in the spring."

Says Lewis, "We used only the whole leaves of a good-quality orange pekoe or a blend of green tea. The tea was properly steeped and poured over a piece of ice made from pure spring or well water. I have found tea bags give an off-flavor to the tea, and the dust contents of the bag is a poor substitute for good, whole leaves. Perhaps the lack of authentic flavor has caused iced tea to become just another fruit punch."

4 quarts bottled spring water
2 ounces whole orange pekoe tea leaves
1 1-gallon crock, scalded with hot water
Sugar to taste
Fresh mint sprigs or lemon slices

Freeze 1 quart spring water in a plastic bag to form a solid piece of free-form ice. Place tea leaves in scalded crock. Boil remaining water, pour over tea leaves and allow to steep for 8 minutes. Place ice in a large serving pitcher and strain hot tea through a stainless-steel strainer over ice. This will prevent the tea from becoming cloudy before serving. Serve with sugar, fresh sprigs of mint or lemon slices to taste. Serves 12. ■

abulous finger food









These small savories, from Barbara Kafka's **Party Food** *(William Morrow & Co., 1992), serve a large crowd and ot complicated to prepare.* CLOCKWISE FROM TOP LEFT: *Crostini (store-bought Italian bread brushed with olive oil and toasted) topped with roasted red pepper spread and basil leaves; smoked salmon canapés garnished with dill and lemon peel; two-bite crab cakes served on cornmeal biscuits with tartar sauce; radish and watercress butter canapés.*

CROSTINI WITH ROASTED RED PEPPER SPREAD

ng, narrow loaf of Italian bread
live oil
-ounce jars roasted red peppers, rained
blespoons extra-virgin olive oil
blespoons minced fresh Italian arsley leaves
blespoon fresh lemon juice
aspoons capers, drained
edium clove garlic, smashed, eeled and mashed to a paste with teaspoon kosher salt
resh basil leaves for garnish

re crostini: Preheat oven to 350°F. ead into ¼-inch slices. Place on a sheet and brush tops lightly with . Bake until edges are light brown ers are crisp, about 10 minutes.

Prepare spread: Arrange peppers on a double layer of paper towels and let dry.

In the container of a food processor fitted with a metal blade, combine remaining ingredients. Process until capers and parsley are very finely chopped. Add drained peppers and process, using on/off pulses, until peppers are coarsely chopped. Check seasonings and adjust as necessary. Store spread in a covered container in refrigerator for up to 5 days. Allow mixture to come to room temperature before using. Makes about 2 cups.

To serve: Spread crostini thickly with spread. Garnish with basil. Makes about 36.

SMOKED SALMON CANAPÉS

1 large pain de mie from a good bakery, or 2 loaves Pepperidge Farm thinly sliced white bread
1 cup unsalted butter, softened
1 pound smoked salmon, very thinly sliced
Fresh dill sprigs
Lemon peel slices without pith

Remove crust from bread, slice across into ⅛-inch-thick slices and cut into 1½-by-3½-inch rectangular pieces.

Spread canapés with butter, top with salmon and garnish with dill and lemon peel. Makes about 5 dozen.

CRAB CAKES ON CORNMEAL BISCUITS WITH TARTAR SAUCE

For crab cakes:

½ pound lump crabmeat, picked over for shells, or canned crabmeat, drained and rinsed
1½ cups fresh breadcrumbs
1 scallion, finely chopped
1 tablespoon chopped Italian parsley >

1 large egg, lightly beaten
¼ cup mayonnaise
2 teaspoons Dijon mustard
2 teaspoons fresh lemon juice
¼ teaspoon Worcestershire sauce
½ teaspoon kosher salt
Freshly ground black pepper to taste
Vegetable oil

For cornmeal biscuits:

4 medium jalapeño peppers, seeded and quartered
1¾ cups plus 2 tablespoons flour
1¼ cups yellow cornmeal
4 teaspoons baking powder
1 tablespoon sugar
1½ teaspoons kosher salt
1 large egg
1 cup milk
3 tablespoons vegetable oil

For tartar sauce:

2 cups mayonnaise
2 tablespoons white wine vinegar
3 sweet gherkins, minced
3 scallions, minced
¼ cup plus 2 tablespoons capers, drained

Prepare crab cakes: In a medium bowl combine all ingredients except vegetable oil. Using 2 teaspoons of the mixture for each cake, form into ¾-inch-thick patties. Crab cakes may be refrigerated at this point for up to 6 hours.

In a large, heavy skillet over medium-high heat, heat 2 inches oil until sizzling hot.

Working in batches, cook crab cakes until brown on bottom, about 1 minute. Turn and cook until brown on the other side, about 45 seconds. Drain on paper towels. Makes about 3 dozen crab cakes.

Prepare cornmeal biscuits: Place peppers and dry ingredients in a food processor and pulse to combine. Add remaining ingredients and process until combined.

Remove dough from bowl and place on a floured surface. Knead 2 or 3 times. Pat or roll dough into a ½-inch-thick circle. Using a 1½-inch cutter, cut out as many biscuits as possible, flouring cutter frequently to prevent sticking. Gather scraps into a ball, flatten and cut as above.

Preheat oven to 350°F. Position rack on lower third of oven. Line a baking sheet with parchment paper and place biscuits 1 inch apart. Bake for 15 minutes. Remove from oven and transfer to a wire rack to cool.

Prepare tartar sauce: In a small bowl combine all ingredients. Cover and refrigerate until cold. Keeps 1 week in refrigerator.

To serve: Split cornmeal biscuits in half horizontally. Place a crab cake on the bottom half of each biscuit. Top with a generous amount of tartar sauce and replace top half of biscuit. Makes about 3 dozen.

RADISH AND WATERCRESS CANAPÉS

1 large loaf pain de mie from a good bakery, or 2 loaves Pepperidge Farm thinly sliced white bread
8 cups loosely packed watercress leaves (about 9 ounces)
2 tablespoons plus ¾ teaspoon fresh lemon juice
½ teaspoon kosher salt
1 cup unsalted butter, softened
2 bunches red radishes, thinly sliced and placed in a bowl of cold water

Remove crusts with a serrated knife and slice loaf lengthwise into about 8 thin slices. Using a 2-inch round biscuit cutter or sharp-rimmed glass, cut out canapés. If using Pepperidge Farm bread, remove crusts and cut into rounds. Makes about 5 dozen.

Place watercress, lemon juice and salt in bowl of food processor. Process until coarsely chopped. Add butter and process until smooth. Wrap and refrigerate if not being used immediately. Watercress butter may be frozen indefinitely. Makes 1 generous cup.

To serve: Dry radishes on paper towel. Spread canapé rounds with softened watercress butter and top each with overlapping slices of radish. Makes about 5 dozen.

MINT BUTTER

Spread mint butter on bread canapés and top with thinly sliced lamb.

1 cup fresh mint leaves, loosely packed
5 shallots, peeled
1 clove garlic, smashed and peeled
5 strips lemon zest, chopped
1 cup unsalted butter, softened
8 teaspoons fresh lemon juice
1⅓ teaspoons Worcestershire sauce
Freshly ground black pepper
Pinch cayenne pepper

Place mint leaves, shallots, garlic and lemon zest in bowl of food processor. Process until coarsely chopped. Add butter, lemon juice, Worcestershire sauce, pepper and cayenne pepper and process until smooth. Wrap and refrigerate if not being used immediately. To wrap, spoon mint butter onto a sheet of waxed paper and roll up so that you have a stick about an inch in diameter. Wrap tightly in aluminum foil. Mint butter may be refrigerated or frozen. Makes 1 generous cup.

HAM SPREAD

Use to fill cornmeal biscuits.

2 tablespoons cognac
¾ pound boiled ham, cut into 1-inch cubes
1 tablespoon Worcestershire sauce
2½ teaspoons dry mustard
⅛ teaspoon cayenne pepper
Freshly ground black pepper to taste
½ cup unsalted butter, at room temperature

Place cognac in a small saucepan and warm over low heat. Ignite with a match, turn off heat and let flames subside.

Place cognac and remaining ingredients, except butter in a food processor. Process until ham is finely chopped. Transfer mixture to a bowl.

Place butter and ½ cup of the ham mixture in the food processor and process until smooth. Scrape butter mixture into remaining ham mixture and stir to combine. Let stand at least 2 hours to let flavors develop. Serve at room temperature. Makes 2 cups.

SARDINE PASTE

Classic filling for tea sandwiches.

2 4⅜-ounce cans boneless sardines in oil
4 tablespoons unsalted butter
2 teaspoons fresh lemon juice
2 teaspoons Dijon mustard
½ teaspoon kosher salt
¼ teaspoon freshly ground black pepper
¼ teaspoon hot red pepper sauce

Drain the sardines well and place them in the work bowl of a food processor fitted with a metal blade. Add the remaining ingredients and process until the mixture is a smooth paste. Stop once or twice during the processing to scrape down the sides of the bowl.

Store the sardine paste in a covered container in the refrigerator for up to a week. Bring to room temperature at least 30 minutes before serving. Makes 1¼ cups. ■

Summer breezes

ANE ELLIS

's the perfect summer drink," Dale DeGroff of the Sea Breeze, mbination of vodka, grapefruit and cranberry juice that's top-selling cocktail with the r-thirty crowd. "It's real easy; just make it to taste," says eGroff, head bartender of the nbow Room's Promenade Bar n New York, who feels it is ts best when made with freshly eezed grapefruit juice. It's also as a virgin drink with whatever roportions of cranberry and ruit juice you like, or a sparkling topped up with soda. DeGroff ers the recipe and an orange juice version called the Madras, plus two of his own creations—the Shore Breeze for gin drinkers and the Island Breeze for rum lovers.

SEA BREEZE

1¾ ounces vodka
4 ounces fresh grapefruit juice
2 ounces cranberry juice

Pour vodka and grapefruit juice over ice in a highball or large goblet glass. Slowly pour the cranberry juice on top to create a "sunset" effect. Garnish, if desired, with a wedge or wheel of fresh lime.

MADRAS

1¾ ounces vodka
4 ounces orange juice
2 ounces cranberry juice

Prepare as for a Sea Breeze, substituting orange juice for grapefruit juice.

SHORE BREEZE

1¾ ounces gin
2 ounces tonic water
2 ounces grapefruit juice
2 ounces cranberry juice

In an ice-filled highball or goblet glass, pour in ingredients in the order listed. Garnish with a lime wedge or wheel.

ISLAND BREEZE

1¾ ounces white rum
4 ounces pineapple juice
2 ounces cranberry juice
Dash of Angostura bitters

Place all ingredients in a cocktail shaker with ice. Shake and strain into an ice-filled highball or goblet glass. Garnish, if desired, with a wedge of fresh lime.



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Advertisement

Continued from page 105

Quality sofas—like quality automobiles—are a good investment, and with careful maintenance will be handed down to your grandchildren

as pleating, tapes, fringes or welting.

the low end of the sofa business, the consumer is lucky ven gets his money's worth," says Steve Jonas. And at h end? "Sure, they cost a fortune. But top-quality sofas ong the most beautiful and luxurious things to have in ome," says Mica Winterble, who works at MAC II, the attan interior design firm run by Mica Ertegun and Rayner. "With careful maintenance and occasional re-tering, a sofa from a fine retailer like George Smith will ded down to your grandchildren. And, sure, it costs ad-l *thousands* of dollars for a sofa by a master upholsterer nas or Baron," says Winterble. "That sofa, however, will nd for your great-grandchildren."

rly all of the sofas preferred by today's top interior de-—even the most contemporary-minded—are variations ndful of classic models developed, with one exception ole sofa, a 17th-century design) between the mid-18th and World War II. "All modern, overstuffed uphol-furniture derives from models perfected in the Ed-n period," says British-born Keith Irvine, who began his as assistant to legendary English decorator John Fowler ow a partner in the New York firm of Irvine & Fleming. ll, the Edwardians had the two things necessary for su-pholstery: a desire for comfort, and lots of money."

various sofa models are distinguished by variations in w design elements: the arms, the back, and the cushions. me, a classic roll arm, like the one on a Lawson, is a ay to make a sofa comfortable," says Mariette Himes z. The Lawson arm—which throws an elegant visual nto an otherwise rather boxy silhouette—is indeed a lace to prop one's head at reading level, especially when ed "not too high," where Gomez prefers it. Considered y upholsterers, the Lawson arm is typically padded with air or some other such stuffing. Larger overstuffed arms, ne Carr, can be up to twelve inches in diameter, the pre-ize of San Francisco designer Scott Lamb. On fine, tra-lly upholstered pieces, these regal roll-arms have their il-spring mechanism and layers of down, not horsehair. way you approach them, it's going to be soft landing. ctually have to fluff up the *arms*, like you'd do to the seat n," says Atlanta's Nancy Braithwaite.

thwaite warns that extremely wide arms, though luxuri-omfortable, dramatically reduce the amount of seating n a sofa of any given length. "If the roll arms on an eight-fa are each a foot in diameter, you don't need a pocket tor to figure that you've only got six feet of seating left, is not much," she says. "When you have wide arms, gth of the entire sofa must be proportionately longer."

if today's designers want their sofa arms low and rolled, ant the backs high. "A high back is always more com-fortable," says David Easton, the New York decorator known for his knowledge of fine antiques and the traditional rooms they inhabit. "Combine a high back with lovely rolled arms, perhaps button-tufting, do the whole thing in velour or velvet, and you feel like you're crawling into bed." The genre of sofa Easton has in mind is often called the Syrie Maugham.

Laura Bohn has noticed the move towards a high back and believes it's one of the most concrete signs of the nineties emphasis on comfort. "Low-back sofas were the rage for so long," she says. "But they're not comfortable. Now we're raising the backs so that you can really snuggle into them."

Proving once again that history, including design history, repeats itself is the renewed popularity of the extremely high-backed, and equally high-*armed* Knole sofa. This design—which originated at the 365-room British manor house at Knole in Kent, family seat of the Sackville-Wests—dates from the early 17th century and is a transitional design between the archaic settle and the modern settee or sofa. The Knole's distinctive feature is its hinged arms, which can be raised or lowered by adjusting the ratchet mechanism on the top-back corners. "Its architectural shape has great presence and works well in any interior, even contemporary ones," says Victoria Hagan, who sometimes buys her Knole sofas from George Smith.

But not everyone has a crush on the Knole. David Easton thinks it's "desperately ugly, like something I saw as a child in the lobby of one of those big old movie theaters." Keith Irvine pronounces the Knole "terribly uncomfortable," but has a certain qualified admiration for the Knole in its home turf: cold, drafty, old English houses. "When the Knole is pulled up in front of a nice fire," says Irvine, "Its high back and arms create an unusually cozy place to sit."

Another comfort factor is seating depth: the deeper, the more comfortable. San Francisco's Scott Lamb can't resist a 30-inch-deep seat, easily a half-foot deeper than the standard 24-inch depth. Lest people feel as though they're being sucked into an upholstery void, Lamb is sure to include extra-large throw pillows. But Mark Hampton hastens to add a note of caution about super-deep sofas. "Everybody loves deep sofas. I know I do. But they bring up the very exigent question of scale," he says. "The room has to be big enough to accommodate a sofa that is even, say, four inches deeper than normal. It seems like a terribly subtle point, but the results can be ridiculous if you're not careful."

Because it combines both a high back and deep seating, the classic Bridgewater is dubbed "probably the most comfortable sofa there is," by Baron Upholsterers' Stephen Urban. High back and deep seat combine for comfort in a similar sofa model, the Odom, named after William Odom, the founder of the Paris branch of the Parsons School of Design. Note that the arms on the Bridgewater and the Odom arm are down, >

"Please don't put a big, squooshy, pillowy sofa with slipcovers trailing on the floor in a grand, formal drawing room," cautions Mark Hampton

not done in the ultra-comfortable big roll, but in a three-quarter-length, which results in a "T-cushion" seat. "Extremely comfortable, especially for women," says Irvine about the Bridgewater and Odom. "All sorts of lovely ways for your arms and legs to curl up."

Formality does have its time and place in today's world—and in today's sofas, too. "Furniture conveys a message," says Mark Hampton. "And a large part of interior decorating is choosing furniture that sends the right message. So please don't put a big, sloppy, squooshy, pillowy sofa with slipcovers trailing on the floor in a grand, baronial, formal drawing room, unless you *want* to soften the look up." David Mlinaric, the British interior designer, agrees. "I find myself using Bridgewaters quite a bit in the country, where they have the appropriate relaxed look," he says. "But in town, they are sometimes too casual."

For a more formal look, Hampton, Mlinaric and other decorators suggest tight, tufted sofas. The classic example of such a sofa is the venerable Chesterfield, whose large scroll arms and back—of equal height—and tufted upholstery, usually in leather (or, less often, velvet) combine to create one of the most delightful clichés of "masculine" dens, libraries and studies. "I love a Chesterfield," says Mlinaric. "But for looks only. It's not particularly comfortable." Mark Hampton agrees, but adds that under certain circumstances even strict, disciplined sofas like the Chesterfield or the Tuxedo provide their own special type of comfort. "I've been at dressed-up events where women in short skirts looked ill at ease falling into a big, soft, pillowy sofa," he says. "Under the circumstances, a tightly upholstered seat would have been better."

Interestingly, a high, taut back and pillow seat are characteristic not only of the oldest of the classic sofa designs, the Knole, but also of the most recent design to claim a place in the sofa pantheon: the sofas by modernist designer Jean-Michel Frank, now copied from photos of installations he made before his death in 1941. (The originals are seldom extant.) To Los Angeles designer Jarrett Hedborg, these Frank sofas represent the limit to which modernism can be applied to traditional upholstery. Frank stripped the sofa of all ornamentation, including skirts, but preserved the puffy down-filled seat cushions that people want on a sofa. "Like Coco Chanel in fashion design, Frank was really the end of the line in interior design," says Hedborg. "Since Frank and Chanel, everything has been mannerism." Art history aside, Jean-Michel Frank sofas are extremely popular among a wide variety of designers, both traditional and contemporary. "I was always fond of using those Jean-Michel Frank sofa designs," says David Hicks, the doyen of British interior design now devoting himself to landscaping. "Everything is so clean and straight—awfully good-looking in a lot of different situations." Fellow Briton David Mlinaric agrees. "When I do a contemporary interior, a Frank-style piece is often the sofa of choice," he says. But not all designers are fans of Frank-style sofas. "Expensive airplane seating," says Keith Irvine. "Not at all the sort of romantic upholstery that appeals to me."

Says historian John Pile, "After Frank, contemporary designers, from Saarinen and Noguchi to Sottsass and Starck, continued to create sofas, but in relatively small numbers compared with, say, the chair. And they never succeeded in producing anything that decorators seem particularly interested in sitting on." According to Pile, that's because most of these recent sofas are made, ironically, of polyurethane foam, whose sculptural possibilities fascinated these designers even as its discomforts repelled clients who could afford down. In a further irony, foam-upholstered sofas by major designers—despite their cheap stuffing—are rather expensive. For example, the all-foam Eastside sofa (1983) by seminal Memphis designer Ettore Sottsass, from Knoll International, costs $5,000 and up, depending on cover fabric. Even for contemporary-minded designers like Laura Bohn, these post-Frank sofa designs are not an option. "Their lines would never fit into anything we do," says Bohn. "And they certainly are not comfortable." Victoria Hagan is more enthusiastic, though guardedly so. "Sculptural contemporary sofa designs are gorgeous," she says. "And combining them with antiques can point up the beauty of both. But it's difficult to do successfully. And, no, contemporary foam-upholstered sofas are not particularly comfortable." David Easton has similar praise—and similar caveats. "Saarinen was a genius, and his 'womb sofa' is a classic," he says. "But I would only use a design like that in a commercial project, not residential."

While today's decorators and designers may admire modern sofa designs as sculpture, they have nothing good to say about the furthest outpost of 20th-century sofa design: the sectional. "The sectional is to the sofa as Muzak is to Mozart," says Jarrett Hedborg. Hedborg explains that, in theory at least, sectional sofas are supposed to provide a maximal amount of seating in any given amount of space, and are particularly useful in rooms where an unusually large number of windows and doors force seating to the center of the room. To deal with such a design problem, however, Victoria Hagan would prefer to try other solutions—for example, various conversational groups of sofas and club chairs—before opting for sectionals. She says that in actual practice, sectionals don't really seat any more people "unless it's in a doctor's office." And Hedborg points out an additional problem with sectionals. "If you have sectionals custom made for a particular space, they almost never work out when you move to your next home," he says. In any case, all designers and decorators agree there's been a marked decline in use of sectionals since their heyday in the sixties and seventies. "But don't worry," says Victoria Hagan. "They'll be back." ■

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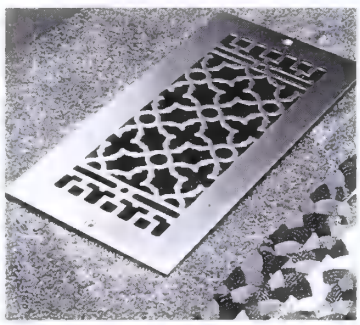
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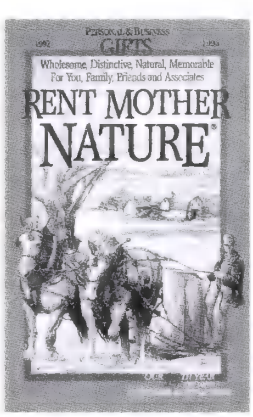
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6. Glorafilia's stunning new 1993 needlepoint catalogue—the best ever—features the Impressionist Collection inspired by their latest book, and includes more Kelims, Victorian designs, the English China collection, traditional animals as well as Tartan kits and accessories, perfect for Christmas presents. **$5**.

Note cards Wicker Statues Crystal goblets Posters House plans Book

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ICTORIA'S SECRET
LONDON



. Enjoy the luxury of shopping
n home with Victoria's Secret
alogue. Receive a coupon for up
50 off a qualifying purchase.
er valid in US only. 7 issues. **$5**.



Ballard Designs

8. Exclusive line of furniture and distinctive decorative accessories will help you create the home of your dreams. Choose from upholstered and slipcovered furniture, window treatments, handcrafted plaster bases, custom cut glass tops, mirrors and an endless selection of decorative accents for your home and garden. One year subscription, **$3**.

COUNTRY CURTAINS®

9. Before you consider custom . . . consider Country Curtains! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. 64-page color catalog. **Free**.

THE
ETROPOLITAN
USEUM OF ART

D. Shop by mail with our
v full color catalog of unusual
distinctive presents; most avail-
e only from the Museum.
elry, decorative works of art,
lpture, Christmas cards and
aments, posters, art books, and
ecial selection of presents for
dren. **$1**.



Harry and David

11. Free Gift Catalog. America's best-loved gifts since 1934. Over 300 gift ideas to make your holiday giving easy—from our famous Royal Riviera® Pears and fresh Fruit Baskets to mouth-watering desserts, gourmet meats, flowering gift plants, the legendary Fruit-of-the-Month Club®. Selections from $10 to $300. Catalog, **free**.



12. It's a special occasion when your I. Magnin catalog arrives filled with the best in fashion. Each issue is a specialty store in print, bringing you fresh ideas about color, shape, and accessories. When you phone, you'll reach an informed sales associate who can help with any questions. One year subscription including gala Holiday issue, USA only, **$5**.

I.MAGNIN
NEW attitude

S ADDRESS BOOKS LINGERIE CLOCKS PLAQUES GLASSWARE TRUNKS PLANTS

Fall Catalog Collection



13. A fresh collection of comforters, window treatments, sheets, accessories, fabric and wallpaper at fantastic values. Select from Laura Ashley, Di Lewis, Collier Campbell, Bill Blass, Sanderson plus many more. Custom work is also available. Bedroom Secrets—Where Service, Value and Quality Count. **$2.**

THE BODY SHOP

14. Skin and Hair Care Preparations. Trading in 41 countries, The Body Shop is: Naturally-based skin and hair care products. • No animal testing • Environmentally Responsible. From Banana Conditioner to Peppermint Foot Lotion, there's something for everyone. **$2.**



15. Gargoyles, Griffins, Greenmen and Cherubs for interiors and garden accents. The latest edition of our color catalog raises this collection of "beauties & beasts" to new heights. Our artisans create hand crafted replicas of antique sculptural ornaments from Europe. They then adapt these pieces for use as table bases, wall reliefs, bookends, candlesticks and bird houses. You'll be delighted! Design Toscano. **$2.**

GARDENERS EDEN

16. Gardener's Eden catalog is filled with products for the garden, as well as items that help you bring this natural environment into your home. Look for functional and attractive garden accessories, indoor and outdoor furniture, flowering plants and bulbs, and decorative containers. For the holiday season, we offer a variety of greenery, wreaths and plants and gifts inspired by the garden. One year, **$2.** (U.S. only).



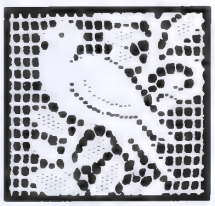
17. The Gazebo of New York. Quilts and more quilts fill this brand new 60-page catalog for 1993. Feast your eyes on America's largest selection of new, antique, and custom quilts; duvet covers, dust ruffles and curtains; braided and rag rugs; pieced and appliqued pillows; antique and new wicker and other handcrafted country treasures. A wonderful resource for interior designers. **$6.**



18. The Old Wagon Factory. Handcrafted Victorian porch furniture: Rockers, swings, chairs and benches. Color catalog also features Victorian and Traditional wooden storm-screen doors in all sizes. **$2.**

Urns Clothes Hangers Prints Chairs Fashion accessories Porcelain Sh

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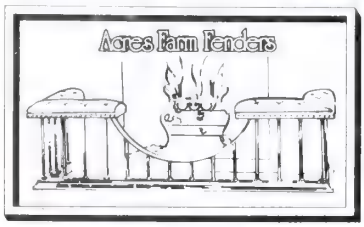


Rue de France

9. Discover the world of Rue France and furnish your home n European flair! Traditional nch country lace curtains and oeries can be made to your mea- ments. Satisfaction guaranteed. oose from our wonderful variety nique French gifts, table and bed ns, and decorate accessories. page color catalog filled with y decorating ideas. **Free**.

SAKS FIFTH AVENUE

20. Folio... direct to you from Saks Fifth Avenue. Presenting the best of American and European design in everything from fashion and accessories to linens and gifts for the home. For him, for her (including Petite and Women's sizes), our pages showcase the newest and most exciting looks throughout the year. Now you can sample a full season's subscription to beautiful catalogs for only **$5**. Foreign **$15**.



Sporthill Enterprises

21. Traditional English Club Fenders custom designed to fit your fireplace while providing additional seating. Full-color brochure illustrates the wide variety of styles and materials available. Leather samples for seat included. **$5**.



Blackwelders

2. New, larger 1994 full- r catalog. With our larger, 110- e catalog featuring over 2,000 merica's brand-name bedroom, g room, and dining room gns you'll receive insider infor- ion on wood, fabric and con- ction, plus a $30 gift certificate. vered directly to you with up to off retail prices. **$15** (refund n return).



Martin Rochelle

23. The world's finest fashion jewelry, gold, accessories and gifts including designs by Kenneth Jay Lane, "The King of Costume Jewelry." Tremendous selection and outstanding values. A must for today's woman. Fall and Christmas catalogs, **$1**.

PEPPERIDGE FARM
Mail Order Company, Inc.

24. Delicious! Delectable! Distinctive! and always a welcome gift! All of this and more describe the cookies, homestyle breads and cakes from America's favorite bake shop. You'll also find Godiva chocolates, gourmet soups, snacks and other tasty surprises. Our gift tins and boxes look as wonderful as their contents taste. One year of color catalogs plus a $3 introductory coupon are just **$1**.

Garden benches Tool sheds Sportswear Lamps Jugs Christmas wreaths

Fall Catalog Collection

pottery BARN

25. High-quality design at superb value. Pottery Barn catalog offers a new and exclusive collection of slipcovered furniture, dining tables and chairs, coir rugs and window coverings. Look for distinctive dinnerware, glassware and flatware, and unusual accessories for the home. Our holiday collection also includes festive entertaining and decorative items, and an exceptional selection of holiday gift ideas. One year for **$2**. (U.S. only).



Around the Corner Fine Art

26. Discover the world's finest source for decorating with art classics. Our magnificent collection of 225 replicas on canvas and prints features portraits, still life, English hunts and animals, country and sea scenes, romance and more . . . many oversize. Lavish museum frames. Color catalog, **$5**, (credited toward purchase). Foreign, **$8**.

hanna Andersson



27. Hanna Andersson is a catalog about cotton for kids from babies to teens—colorful clothes made in a quality that survives the perils of the playground (plus the workout of the washer). Clothes so well made we'll even buy them back! **$2**.

THE CHRISTMAS STORE

28. Everything for Christmas that's special . . . Santas, snow children, nutcrackers, carolers, many exclusive Christmas decorations. Largest and finest collection of mouthblown European glass ornaments. Dickens and Department 56 lighted villages and accessories plus exclusive Village Club membership and great benefits for collectors. Toll free ordering. Color catalog **$3.75**; Foreign **$6.75**.



29. The Masters' Collection. Exact Oil Reproductions on canvas. Choose from impressionists, landscapes, portraits, children, florals, still lifes, primitives, religious, nauticals, hunts, sporting and westerns. Our 92-page color catalog boasts over 400 beautifully framed images. Unconditional money back guarantee. **$6**.

Diamond Essence

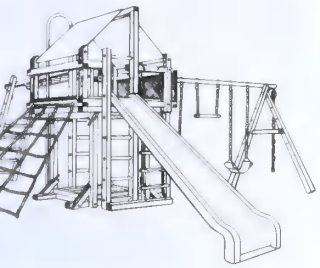


30. Your best alternative to mined diamonds—Diamond Essence masterpieces—the best simulated diamond ever created, set in 14 Karat Solid Gold. Astound diamond lovers. Build your very own collection of distinctive jewelry. The ones you've always wanted for daytime professionalism or nighttime dazzle. Subscribe to our world of versatile, affordable elegance. **$3**.

Carves Books Trays Cabinets Perfume bottles Crocks Mirrors Cook

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woodplay



. The most fun you can have
ur own backyard! Naturally
t- and decay-resistant Playsets
crafted from new growth
tal Redwood. Chemical-free
plinter-free 4" x 4" and 4" x 6"
ers. Woodplay sets are designed
ow with your family. Also offer
children's bedroom furniture.
age color catalog. **$3**.



32. Choose from over 130 top brand name manufacturers of the finest home furnishings at savings up to 50% off retail prices. Our 132-page color catalog displays an array of styles and manufacturers. Professional sales consultants are ready to assist you with all your decorating needs. Edgar B is the shop at home advantage. Catalog **$15** (credit with first purchase) plus $3 postage & handling.

Neiman Marcus

33. Shop Neiman Marcus by Mail! Our catalogs are filled with current fashions for women and men, decorative items for the home, fine linens, and imaginative gift ideas. Subscription **$6.50** (applicable toward your first credit purchase). Foreign **$15**.

New York School of Interior Design

4. The New York School of
ior Design has been setting
lards of excellence in the field
terior design since 1916.
for our catalog describing the
ue degree and certificate pro-
s NYSID can offer you. **Free**.

GUMP'S

THE RARE, THE UNIQUE,
THE IMAGINATIVE, SINCE 1861

35. A world of exquisite gifts, collectibles, and elegant home accessories from San Francisco's legendary store, Complimentary Gump's gift box and Federal Express delivery on most orders. A year's subscription. **$5**.

THE WOODEN SPOON

36. If you take pride in your cooking—you need this catalog! You'll find the best in classic cookware along with the handiest new kitchen tools, each chosen to make your cooking easier, healthier and tastier. We offer many Wooden Spoon exclusives as well as seasonal accessories. Subscribe now and we'll welcome you with a $5 coupon. A full year of color catalogs, **$2**.

WEAR PRINTS DOLLS TABLES POSTERS WICKER STATUES CRYSTAL GOBLETS

Fall Catalog Collection



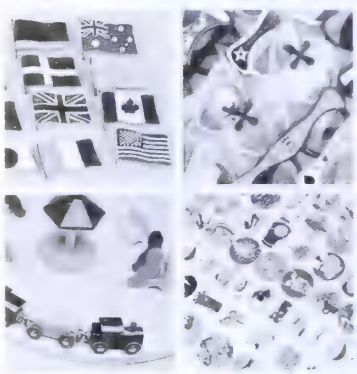
Smith & Hawken

37. The catalog for gardeners. A collection of fine garden tools and accessories, seeds and bulbs, books, organic gardening solutions, teak and terra cotta containers, distinctive outdoor furniture, classic and durable work wear, and ornamental items crafted for—and inspired by—the garden. **Free**.

Herend

38. The finest collection of porcelain in the world presents its 1993 color catalog, featuring hand-painted dinnerware, figurines and fancies. **$10**. Also available is the hardcover book titled "Herend, the Art of Hungarian Porcelain". Beautifully printed and bound, the book's 188 pages trace Herend's colorful 167 year history of fine porcelain artistry. **$28**.

ORIENTAL TRADING



39. Discover unique gift ideas, fun toys and games, ceramic collectibles, crafts, stationery, party supplies, holiday decor and more. All this with incredibly low prices, too. Send for your Oriental Trading Company catalog today and enjoy the savings. **Free**.



40. The Crate & Barrel offers a unique collection of contemporary home furnishings including dinnerware, stemware, barware, gourmet culinary equipment, tabletop, Christmas items, children's accessories, and other exciting items for your home as well as gift ideas and a full bridal registry. (We ship only in the U.S.) **$2**.



41. Elizabeth Bradley's 48-page color catalog shows her complete range of needlework kits, wools and accessories including details of the twelve designs from The Botanical Garden series. When completed the pieces can be used to make cushions, pictures, bell pulls, rugs or carpets. Please send **$5**.



42. The Smithsonian Catalog brings you the resources of the world's largest complex of museums, galleries and research facilities. Fine gifts, reproductions, jewelry, scarves, educational toys and more await you. All purchases support the educational and curatorial mission of the Smithsonian Institute. 76-page color catalog **$1**.

Posters House plans Bookends Sconces Address books Lingerie Pla

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3. The "This End Up" log offers 44 pages of exciting orating ideas for every room in r room. Comfortable, affordable durable, our uniquely styled iture is crafted to last a lifetime. l there's more. Our designers e selected the perfect coordinat- accessories and home fashions to complete your total look. **$1**.

Hold Everything

44. Organize your home and simplify your life! Our catalog offers functional and innovative home products designed to help you organize your closet, kitchen, office, media room, bathroom and garage. Look for our hand-formed bentwood hangers, pine shelving units, and storage baskets in all sizes. Our fall catalog also includes unique items designed for the holiday season. One year for **$2**. (U.S. only).



45. The best of everything. Fall never looked better than in the pages of the Horchow Collection. We shop the marketplaces of the world to bring you the freshest ideas in fine furnishings, unique collectibles, elegant dinnerware, impeccable linens and sophisticated fashions. One year of catalogs, **$5.50** (credited toward first purchase). Foreign, **$10**.

Orchids Only!

6. Your source for Fresh wering Plant Gifts. Perfect for holidays... she'll love these gifts: ht blooming plants, festive day accessories and seasonal id baskets plus personal gifts for home or office. Prices from to $75. Easy toll-free ordering. guarantee perfect arrival... complete satisfaction! Advance list. (Catalog will arrive in ober). **Free**.

PASTILLE



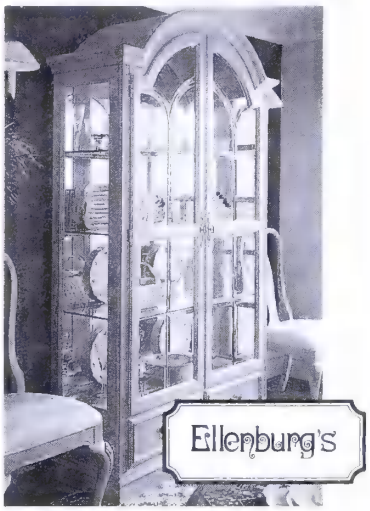
47. It's all about choices. Individuality. Expansive, not expensive. Basics you never knew you were missing. Sparks of color. Finishing touches. Soft silhouettes. Sweaters and jackets, a blouse and a vest. Find out the rest. A year's subscription, $3.

Yield House™

48. Everything "country" for your home: from our own New England-made country and American traditional furniture—including a complete line of Shaker inspired designs—to coordinating accessories, collectibles and unique gift ideas. Our 46th year as America's best country home furnishings catalog. **$1**.

GLASSWARE TRUNKS PLANTS URNS CLOTHES HANGERS PRINTS PORCELAIN

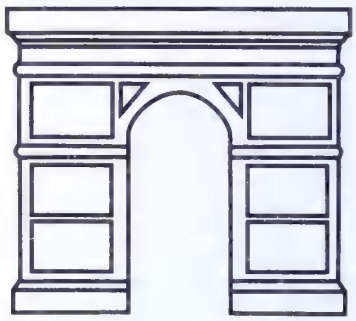
FALL CATALOG COLLECTION



49. Up to 50% off suggested retail every day of the year! From choice wicker and rattan collections to some of the finest wood and upholstery furniture—all at tremendous savings! Lexington, Henry Link, Link-Taylor, Lane/Venture, National Mt. Airy and many others. **$6**.



50. Fine furnishings and values for the home. Shop the pages of the Horchow Home Collection and discover a world of distinctive, quality furniture, rugs, tableware designs, art objects and decorative ideas—all the things that make a house a home. One year of catalogs **$5.50** (credited toward first purchase). Foreign, **$10**.



Marble Arch

51. Marble Arch—your doorway to a wealth of gift and decorative items. Previously available only through the country's top designers. Marble Arch offers you a collection of unusual and elegant accessories. A distinctive catalog for the antiques of tomorrow. **$4**.

S & S MILLS CARPET

52. Buy direct and save 50%. S & S Mills manufactures name brand quality carpets using the finest materials including Scotchguard® carpet protector from 3M and DuPont Stainmaster®. Select from beautiful sample portfolios. Prompt deliveries. All carpet comes with a 5 or 10 year limited-wear warranty. Cut out the middleman—buy direct from S & S Mills. **Free**.



VICTORIAN PAPERS

53. An endearing collection of heart-warming images... all occasion cards, stationery, business cards, replica jewelry, domestics, toys, antique reproductions, Towle Silver, Victorian Greetings... more than a thousand beautiful and unusual items Grandmother would've loved. For catalog & free notecards of the above print. **$2**.(refundable)



54. Andersen® Window & Patio Door Factbook offers ideas for creating distinctive light-filled environments using Feature Windows, Patio Doors and Roof Windows. Includes tips for planning a project, choosing a contractor, energy facts and more. Andersen Windows, Inc. **Free**.

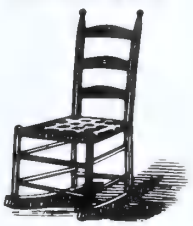
CHAIRS FASHION ACCESSORIES SHELVES TIMERS GARDEN BENCHES TOOL SHEDS

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HARGE ORDERS: Call toll-free 1-800-241-9111, ext. 220. Monday through Friday, 9 a.m. to 9 p.m. nationwide.



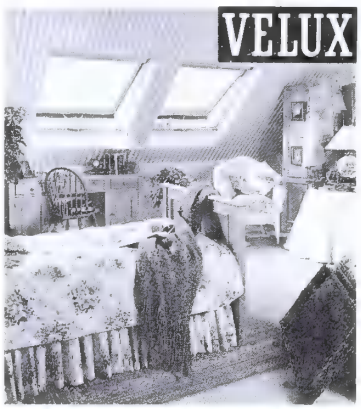
5. A 64-page, all-color catalog
nports from England, Ireland,
land, and Wales, including
tle pottery, Edinburgh crystal,
land sweaters, Highland wear
accoutrements, kilted skirts, jew-
custom-made clothing, books,
rds, flags and much, much more.
r 400 tartans shown in color. **$2.**

Shaker

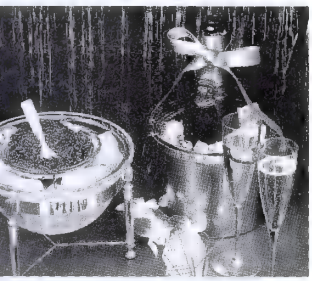


Workshops™

56. An exciting collection of reproduction Shaker rockers, dining chairs, tables, beds and other furniture. Available in kits or custom-finished. All exemplify the simplicity and versatile beauty of Shaker design. Send for 56-page color catalog. **$1.**



57. Velux Hidden Spaces Guide. Full-color guide illustrates how easy and economical it is to convert unused attic space and above-garage rooms into light-filled living spaces with Velux Roof Windows. Includes design ideas and helpful information such as choosing the correct model and size roof windows, selecting glass options, etc. **Free.**



Caviarteria

3. Enjoy the world's finest
rmet delicacies. Delivered fresh
night to your door. America's
ng importer and distributor of
rd Winning Caspian and
erican Caviars, genuine Smoked
tish Salmon, Icelandic Dill and
per Cured Gravlax Salmon,
French Foie Gras, American
ked Buffalo and Venison, and
e...The best and freshest for the
st price. **$1.**

CHAMBERS

59. Furnishings for bed and bath. Chambers offers a unique collection of the finest quality bed linens, towels, blankets and throws. Our distinctive assortment includes beautiful bedroom furnishings, such as sleigh beds, slipcovered head boards and chain stitched rugs. Also look for exceptional holiday gifts, including European bath luxuries and elegant bed clothes. One year **$2.** (U.S. only)



Rhoney Furniture House

60. Save up to 50%. We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want! Brochure is **free.**

WEAR *Jugs* *Christmas wreaths* *Scarves* *Books* *Trays* *Cabinets* *Mirrors*

Fall Catalog Collection

The Country House



61. Lookin' for something different? The largest country store in the East has selected the most exciting handcrafted items as well as practical and beautiful needs for your home. So if you can't visit their store in Maryland have fun shopping their catalog. Two year subscription, **$2**.



62. A fabulous selection of quality linens and decorating accents for your home. You'll find exceptional quality and low prices on sheets, comforters, bedspreads, quilts, pillows, towels, children's bedding, window treatments, and lamps. Along with decorating tips that help you transform any room into a picture perfect room. We guarantee the lowest price. **Free**.

HOME Etc™



Olsen's Mill Direct

63. 64-page color catalog featuring quality clothing for your entire family. Famous brands such as OshKosh B'Gosh®, Carter's®, Good Lad®, Hartstrings®, Spumoni and Ruth Scharf®. Toll-free ordering. Send for our latest color catalog. One year subscription, **$2**.

McGUIRE®



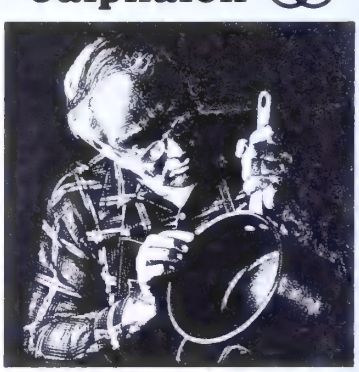
64. McGuire Furniture Portfolio. 100 page book, 145 color pictures featuring our classic collection of the premier rattan furniture designs. Also shown are designs from the seven McGuire Special Collections: Bamboo Tables, Solid Teak, Oriental Hardwood, Cane Wicker, Palasan, Zambales Peel, Suga Cage. **$10**.

WICKER WAREHOUSE INC



65. Wicker Warehouse—Beautiful wicker and rattan furniture! National brands from Link, Lane, Ficks and Clark. All at 30%-50% discounts. Plus our own hand-picked imports of bedrooms, bathrooms, children's furniture and accessories galore! Even doll carriages. All shown in our new 64-pg. color catalog. Wicker Warehouse ships nationwide. Satisfaction guaranteed. **$5** (receive $5 credit).

Calphalon®



PROFESSIONAL
NONSTICK
from Calphalon

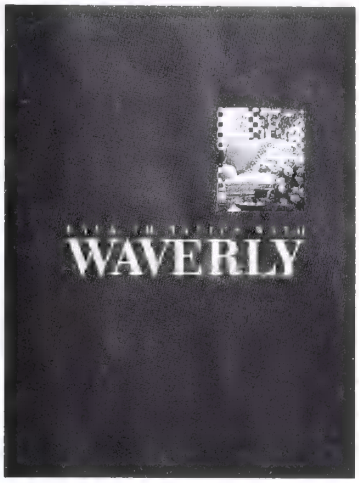
66. Crafted for superior cooking...whether your choice is classic Calphalon hard-anodized cookware or the new Professional Nonstick from Calphalon. Recipe brochure and list of stores in your area. Lifetime warranty. Made in U.S.A. **Free**.

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Charge Orders: Call toll-free 1-800-241-9111, ext. 220. Monday through Friday, 9 a.m. to 9 p.m. nationwide.

EN VATOR'S



7. Catalog showcase of
ting home improvement items
per savings. Wide assortment
intage to modern looks for your
, kitchen, ceilings, floors...
unique lighting fixtures and
dreds of hard-to-find accessories
very room in your home.
e.



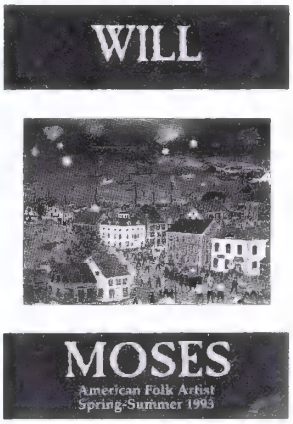
68. New 1993 "Back To Basics" idea book. 16 pages of color photographs featuring Waverly fabrics, wallcoverings and home fashions products. Full of decorating suggestions for each room in your home. **$2**.



69. Frederick Cooper's exquisite hand painted porcelain lamp provides an eternally fresh bouquet of flowers for your home. See this and others. Write for Volume 1A. Frederick Cooper Lamps. **Free**.

The Museum of Modern Art New York

O. The best in contemporary
gn, including products repre-
ed in the Museum's Design
lection. Desktop, tabletop, travel
personal accessories; jewelry,
, tools, furniture, stationery,
day cards, calendars. Corporate
Service available. **$3**.



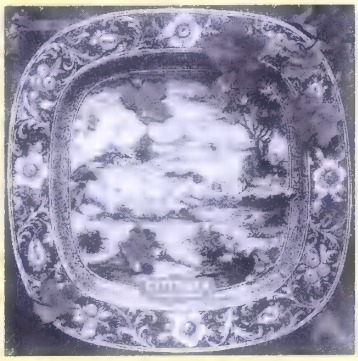
71. Mt. Nebo Gallery, Inc. Recapture the simplicity of yesteryear as seen through the eyes of folk artist, Will Moses. Send today for our current full color brochure featuring the latest limited edition prints and lithographs by Will Moses. It will fill your heart and brighten your day! Three year subscription, **$3**.



72. Exclusive furniture catalog prepared especially for people who appreciate the timeless beauty of the Georgian era. Save time and dollars when ordering from the relaxed privacy of your home. Furniture is an investment for the long term. Catalog is filled with more furniture than almost any store. **$5**.

ES Crystal Goblets Posters Bookends Lingerie House Plans Wicker

FALL CATALOG COLLECTION



73. Cottura offers the finest collection of handcrafted & hand-painted European reproductions, with Renaissance inspired decorations, from the provinces of Italy, Portugal, and Spain. Complete lines of handpainted dinnerware & decorative accessories are available. Set your table with majolica treasures that once adorned the tables of Florentine royalty. Catalog, **$5**.

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- ☐ 72. Ephraim Marsh $2
- ☐ 73. Cottura $5
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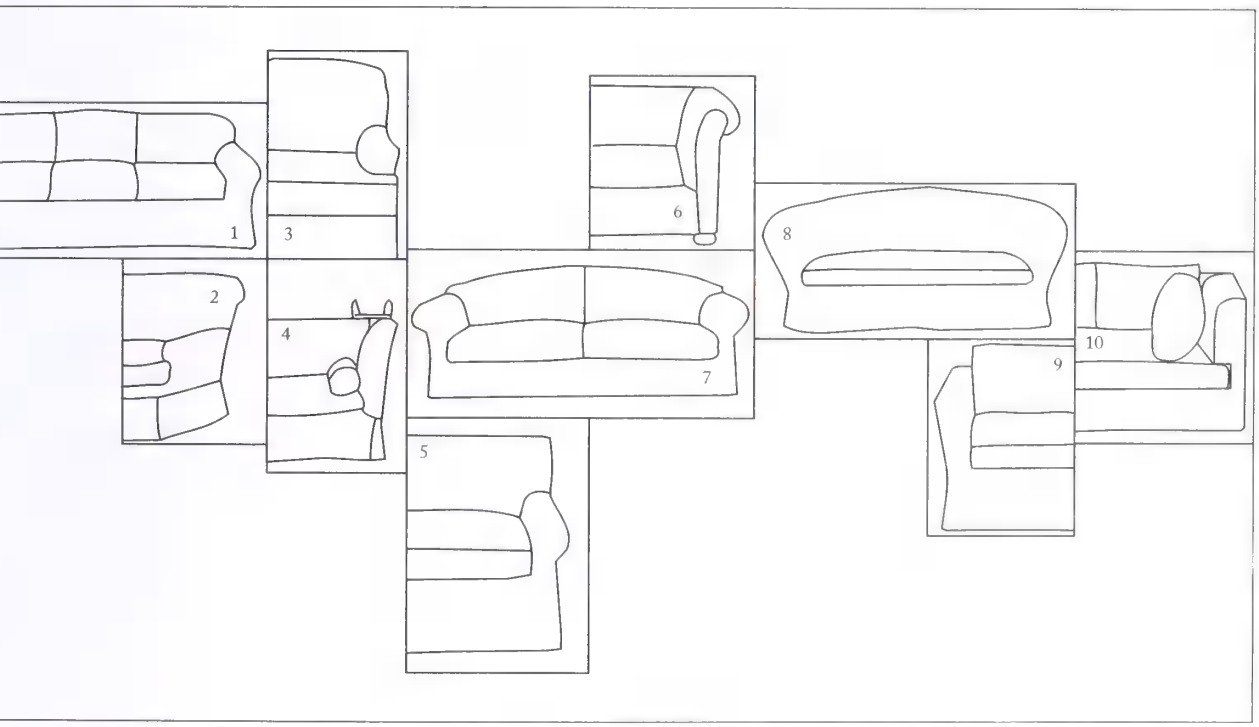
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DECORATORS' FAVORITE SOFAS

Pages 104 and 105

arr, Century Furniture Industries—$2,740
dom, Lee Industries—$1,776
idgewater, Drexel Heritage Furnishings—$2,725
nole, George Smith Sofas & Chairs—$5,660
awson, Henredon Furniture Industries—$3,285
6. Chesterfield, Hickory Chair—$2,750
7. Jean-Michel Frank reproduction, Palazzetti—$3,686
8. Syrie Maugham, Baker Furniture Co.—$4,268
9. Tuxedo, Pennsylvania House—$1,807
10. St. Thomas, Ronald Jonas Upholstery—$12,600



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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER **Designer:** Charlotte Moss & Co., 1027 Lexington Ave., New York 10021; 212-772-6244. Garden design: The Homestead, A Garden and Design Collaborative, Dale Booher and Lisa Stamm, 67 N. Menantic, Shelter Island Heights, NY 11965; 516-749-2189. **Settee fabric,** blue and white stripe, #3300 4/9-0—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. *Pillows, left to right:* **Blue and white gingham; purple and white gingham**—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Red stripe,** #JP04F-07—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Chair fabric,** large lavender and white gingham, red check—The Ralph Lauren Home Collection, see address above. **Gingham espadrilles,** $11—J. Crew (MO); 800-562-0258. **Étagère** (plant stand) with antique finial—Lexington Gardens (R), 1011 Lexington Ave., New York 10021; 212-861-4390.

18 STYLE BEAT **Poudrees service plates,** *from left to right:* Lavender, Mint, Pistachio, Strawberry, Lemon, 11¾" diam., Limoges china, $65/ea.—Bernardaud (M), 400 Veterans Blvd., Carlstadt, NJ 07072; 201-507-1550. **Silla chair** by Josep Lluscà, shown in blue, polyurethane and aluminum, 32" h. x 18" w. x 21" d., 18" h. seat, stackable, $446—Modern Age (R), 121 Greene St., New York 10012; 212-447-2224. **Cavalier Hotel, interior** design by Barbara Hulanicki, 46 deluxe rooms from $105 to $160 per night (off season through Oct.)—Cavalier Hotel, 1320 Ocean Dr., Miami, FL 33139; 800-338-9076 or 305-534-2135. **Designers' pastel choices**—Benjamin Moore and Co.; for dealers: 201-573-9600. The Donald Kaufman Color Collection II; for more information: 201-568-2226. **Lu-Ray yellow water pitcher,** $75; **cup and saucer,** $10/set; **McCoy vase,** $50; **new pink Fiesta covered sugar bowl,** $15; **Metlox 1945 Victory vase,** $40—Dishes Delmar (R,MO), PO Box 170126, San Francisco, CA 94117; 415-558-8882, by appointment. **Wonkie tumblers,** $42/ea.—Frank McIntosh Tabletoppings at Henri Bendel (R), 712 Fifth Ave., New York 10019; 212-247-1100, ext. #367. **Designers Guild bed linens,** *back to front:* Keating Stripe European sham, $41; Millville standard pillowcase, $27; Cameron standard pillowcase, $27; Millville full/queen flat sheet, $154; Keating Check full/queen duvet cover, $180—for stores: The Peter Reed Group USA (M), 302 Fifth Ave., New York 10001; 212-279-1390. **Fla Fla sofa** by Martine Harlé, 34" h. x 67" w. x 29" d., shown in China Green cotton, $3,550—Neotu (R), 133 Greene St., New York 10012; 212-982-0210.

Page 20: **Paniers Fleuris dessert plates and Sorgues dinner plates** by Patrick Frey, sold in sets of six: dinner plates, $265, dessert plates, $250—for stores: Rosaline Crowley; 203-785-9376. **Fruit basket fabric,** Broceliande, beige ground, 100% cotton, 59" w., 29" rpt.—Boussac of France (T), 979 Third Ave., New York 10021; 212-421-0534. **Hope & Wilder** (R), 454 Broome St., New York 10013; 212-966-9010. **Yellow glazed bowl** from "Gertrude and Otto Natzler: Collaboration/Solitude," to Oct. 10—American Craft Museum, 40 W. 53 St., New York 10019; 212-956-3535. **Steel teapot trivets** by Amy Hess, small, $75; large, $88—Barneys New York (R), Chelsea Passage, Seventh Ave. at 17 St., New York 10011; 212-929-9000; Ark N.Y., Amy Hess (M), PO Box 478, Hollow Rd., Westhampton, NY 11977; 516-288-4154. **American Spoon Foods**—American Spoon Foods, Inc. (R,MO), 51 E. Market St., Rhinebeck, NY 12572; 914-876-6463; mail order: 800-222-5886. **Wire teapot,** $25; **wire sphere,** $70; **faucet flowers,** $10; **stone medallion,** $50; **lead urn,** $400; **wire garden fence,** $5/per segment; **handmade concrete spheres** by Topher Delaney, $25/ea.—Lumbini (R), 128 Texas St., San Francisco, CA 94107; 415-863-6800. **Serape Library table,** similar to order—Genuine Jonic (M), 1016 N. Orlando Ave., Los Angeles, CA 90069; 213-650-7413. **Pine Peaceful pillows,** *from bottom left to right:* **Goldie's Surprise** (stripe), $60; **Julia's Child** (ticking), $70; **Billie Jean,** $55; **Strawberry Blond** (red check), $45—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000; Felissimo (R), 10 W. 56 St., New York 10019; 212-247-5656; Hope & Wilder, see address above; The Tender Land (R), Main St., Phoenicia, NY 12464; 914-688-2001.

Page 22: **Spiral-backed chairs,** Suspiral, by Sawaya & Moroni, 39" h. x 15¾" w. x 15¾" d., with upholstered seat, $754; with glass seat $878; with metal seat $616; in nickel, chrome or black metal finishes—Postmark (R,MO), 445 Sutter St., San Francisco, CA 94108; 415-788-7678. **Curtain valance,** Violet, by Claudine Blackwell, 8' l. x 15" h., of bent steel rods, $1,225—Timeless (R), 615 N. LaBrea Ave., Los Angeles, CA 90036; 213-939-8286. **Bentwood chair,** manufacturer unknown, c. 1862, of beech, wood laminate, cane, from "Against the Grain: Bentwood Furniture from the Collection of Fern and Manfred Steinfeld," to Sept. 6, at The Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603; 312-443-3600. **Steel-based custom table** with corner spirals, Jeannine, by José Pascual, 26" l. x 26" w. x 30" h., with glass top, also in aluminum and custom sizes, $1,250—through Repertoire Design Distribution (R,T), 560 Harrison Ave., Boston, MA 02118; 617-426-3865. **Blue and yellow plates,** from the Homage to Matisse, Memoir #6, round platter, 15", $152 in larkspur blue with daffodil yellow with white; small salad, Memoir #1, 9" in lark and daffodil, $42—Cyclamen Studio (M), 1825 Eastshore Hwy., Berkeley, CA 94710; 510-843-4691. **Iron chair,** Mont St. Michel, SKU #1047999, 39¼" h. x 21" w., $150—Pier 1 Imports (R); for stores: 800-447-4371. **Rug,** La Shelly, by Vicente Wolf, VW 2202, in 4' x 6', 5' x 7', 6' x 9', 8' x 10', 9' x 12', 10' x 14', 11' x 18', $720 to $5,940—Tianjin-Philadelphia Carpet (M), 231 W. Mt. Pleasant Ave., Philadelphia, PA 19119; 215-247-3535. **Fiddlehead flatware,** #609974, $45/5-piece place setting; #609982, $159/20-piece place setting—Pottery Barn (R,MO), Mail Order Dept., PO Box 7044, San Francisco, CA 94120-7044; 800-922-5507. **Blue glass platter,** by Projects for the Loom Company, 13" x 18", in blue with gold foil spiral, $105—through Voltage (R), 2726 Erie Ave., Cincinnati, OH 45208; 513-533-1558. **Lamp,** Swerve, by Goodman Charlton, black wrought iron with white paper shade and mahogany base, 73" h. x 27" w. x 12" d., $750—SEE (R), 920 Broadway, New York 10010; 212-228-3600.

62 TUSCANY WEST *Pages 62 to 69:* **Designer: Charles Spada Interiors,** 65 E. India Row 2H, Boston, MA 02110; 617-723-5133. Spada & Vanderbeck Interiors at Business in the Barn, Route 82, Hadlyme, CT 06439; 203-526-3770. **Garden design**—Gretchen Mann, 243 Hamberg Rd., Lyme, CT 06371; 203-434-3883; Eric Bauer, 203-434-9722; Laurelwood Nurseries (R), 756 Middlesex Turnpike, Old Saybrook, CT 06475; 203-388-3065. **Framing**—Roger Lussier, 168 Newbury St., Boston, MA 02116; 617-536-0069. *Living room:* **Knole-style sofa,** custom by Charles Spada, see address above. **Sofa fabric,** #P1908, by Pierre Frey for Fonthill, Ltd.—Devon Service (T), 1 Design Center Place, Boston, MA 02210; 617-451-7787. **Chair fabric,** cream silk moiré—Scalamandré (T), 950 Third Ave., New York 10022; 212-980-3888. **Steel table,** by Steelworks represented by—Shecter Martin, Ltd. (T), 1 Design Center Place, Boston, MA 02210; 617-951-2526. **Antiques**—mostly from Business in the Barn, see address above. **Painting,** in front of refectory table by Leif Nilsson—Spring St. Studio (R), 3 Spring St., Chester, CT 06412; 203-526-2077. *Second-story porch:* **American Rustic cabinet**—Essex-Saybrook Antiques Village (R,T), 985 Middlesex Turnpike, Old Saybrook, CT 06475; 203-388-0689. **Blanket** on chaise—Polo/Ralph Lauren, Inc., 867 Madison Ave., New York 10021; 212-606-2100. *Dining room:* **Chandelier,** French-style reproduction—Amos Shepard Period Lighting (R,T), 29 Olmstead Rd., Box H, E. Haddam, CT 06423; 203-873-8544.

70 RIVIERA RETREAT *Pages 70 to 77:* **Architect: Dott. Arch. Gae Aulenti,** Piazza San Marco 4, 20121 Milan, Italy; 011-39-2-8692762. **Project architect:** Philippe Castanier, 7 Ave. Foch 83990, Saint-Tropez, France; 011-33-949-71430. **Landscape architect:** Pierre François, Château de la Mout 83990, Saint-Tropez, France; 011-33-949-7808 **Contractor:** Sergio Fernandes, Z.A. De Grimaud, Fran 011-33-94433888. **House size:** 2,153 sq. ft. **Lot size:** appr ½ acre. **Exterior materials:** Concrete block, cement. **Roof,** tile, RCB Carrelages, Quartier de la chaux, 83369 Grima 011-33-944-32282. **Exterior treatment,** concrete mixed w colored sand. Interior materials: 7 cm. brick and plast Insulation: fiberglass. **Windows and doors,** Menuse Rodriques, Z.A. de Grimaud, France; 011-33-944-328 **Sandstone floors,** RCB Carrelages, see address abo **Lighting,** Tartaruga et Targetti, Chez NRA Codir, Toul France. **Fireplace,** concrete and stone, designed by G Aulenti, see address above; manufactured by Sergio Fernad see address above. **Terry cloth robe; blue towels**—Galer Tropeziennes, 56 rue Gambetta 83990, Saint-Tropez, Fran 011-33-949-70221.

78 COUNTRY LIFELINES *Pages 78 to 83:* **Design Dominique Kieffer,** 66 rue Cortambert, 75016 Paris, Fran 011-331-4503-3650. Les Impressions Edition (R), 29 rue Condé, 75006 Paris, France; 011-331-4503-3650. I **Impressions Edition fabrics**—Boussac of France (T), Third Ave., New York 10022; 212-421-0534; new fabric c lections available after Sept. 1993—Camargue Ltd. (T), Third Ave., New York 10022; 212-644-0105. *Living ro* **Wicker chairs**—owner's collection. **Roll-arm sofa**—T Conran Shop (R), 81 Fulham Rd., London SW3 England; 011-44-71-589-4401. **Sofa fabric,** cotton jacqu Les Chevrons—Les Impressions Edition, see address abo **Oversize armchairs**—George Sherlock (T), 588 King's London SW6 2DX, England; 011-44-71-736-3955. **Fab** hand-printed cotton from Isabelle de Borchgrave. **Wall fab** Gustav, #250, from Chateaux en Suede collection—I Impressions Edition, see address above. Curtain fabric, T A Beurre, unlined muslin. *Dining room:* **German flea-mar chairs**—Patrick Garenfoud (R), Marché Serpette, Sa Ouen, Paris, France; 011-331-4011-2669. **Wall fab** Markus, #261; curtain fabric, Alvar, #263, lined with Gus #263—Les Impressions Edition, see address above. *De* **Fabrics,** Indra, #670; Kilim, #469; Bandung, #04. *Bedr* **Striped slipcover on chair,** Calomel, #240; **walls,** Pasha co damask—Les Impressions Edition, see address above. *Ga room:* **Stacked pillows,** Gustav, #260; Alvar, #263 Impressions Edition, see address above.

84 A BOTANICAL WAY OF LIFE *Pages 84 to 87:* **Cottage sheets**—Royalton, a division of the Bibb Com 1301 Ave. of the Americas, New York 10019; 212-247-0 or 800-444-2422. **Fabrics:** 100% cotton, Teflon coa designed by Cynthia Gibson: Ann; Ivy; Bachelor's Butt Sea Fans; Parrot Tulips; Seaweed—Sonia's Place (T), Third Ave., Ste. 101, New York 10022; 212-355-5211.

88 HIGH ON THE HUDSON *Pages 88 to 93:* **Desig Stephen Mallory Associates,** Inc., 59 E. 64 St., York 10021; 212-879-9500. **Construction**—Gort Construction, Inc., 119 Rockland Center, Ste. 340, Nan NY 10954; 914-735-2521. **Awnings**—Glendale Shade Awning (R), 61-12 Myrtle Ave., Glendale, NY 11385; 422-5440. **Terrace furniture; 19th-c. stone table; t accessories; wood-grained plates; pitcher; folding chai** owner's collection. **Upholstered cushions**—by S.S. Furni Masters (T), 81 Apollo St., Brooklyn, NY 11222; 718-0771. *Sitting room* (entrance to Greenhouse): **Irish cha** Ann-Morris Antiques (T), 239 E. 60 St., New York 10 212-755-3308. *Bar area:* **18th-c. Louis XVI mirr** Philippe Farley (R), 157 E. 64 St., New York 10021; 472-1622. **Drawing of Bison** by Henry Moore. **Bar ac sories**—Simon Pearce (R), 385 Bleecker St., New 10013; 212-924-1142. **Steel ice bucket; 19th-c. sil leafed bar table; low bench**—owner's collection. *Milking area:* **African primitive chair** (left)—Gordon Foster 1322 Third Ave., New York 10021; 212-744-4922. **Mil stools**—Ann-Morris Antiques, see address above. **19t primitive table** (with books)—Zona (R), 97 Greene St., York 10012; 212-925-6750. *Living room:* **Painting** over by Emilio Sánchez. **Coffee table**—Julius M Woodworking, Inc. (R,T), 10-29 47 Rd., Long Island NY 11101; 718-937-2741. **Pair of mirrors**—Gordon F

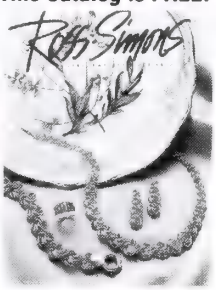
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ess above. **Pair of consoles**—Mirak, Inc. (R,T), rd Ave., New York 10021; 212-759-7656. **Pillow** The Ashley Studio, 3 E. 66 St., New York 10021; -9794, by appointment. **Painting** over fireplace by Willis. **Camel stool** (with slats)—Gordon Foster, ess above. *Kitchen:* **Scottish Root Chairs**—Ann- ntiques, see address above. **19th-c. Wedgwood ates**—owner's collection. **Table,** the D'Urso on—The Knoll Group (T), 655 Madison Ave., rk 10021; 800-445-5045. **Vegetable painting,** anchez. *Bedroom:* **Mirror**—Zajac & Callahan (M), enwich St., New York 10014; 212-741-1291; Wallpapers (T), 979 Third Ave., New York 2-753-2995. **19th-c. bamboo table,** not available. **amboo chair,** Japanese—J. Garvin Mecking (T), St., New York 10003; 212-677-4316. **Curtains pholstery**—De Angelis, Inc., 312 E. 95 St., 2 Fl., rk 10128; 212-348-8225. **Fabric**—Manuel (T), 979 Third Ave., 17 Fl., New York 10022; -9588. **Wall lamp**—Hinson & Co. (T), 979 Third w York 10022; 212-688-5538. **End table** (right of lecky Brothers, 306 E. 61 St., New York 10021; -2355.

E INFUSION *Pages 94 to 97:* **Designers: Fox-Design,** 69 Fifth Ave., New York 10003; 212-5. **Drawing,** by Cecil Beaton, 1932; **miniature** talian 17th-c.—owner's collection. **Table,** the Collection—The Knoll Group (R), 655 Madison w York 10021; 800-445-5045. **Wall sconce lights; nets,** with leather tassel pulls, custom by—Fox-Design, see address above. **Window shades**—The s Workroom, 55 Railroad Ave., Garnerville, New 23; 914-942-1155. **Bluestone for countertops** rgen Bluestone Co., Inc., 404 Rt. 17N, 52; 800-955-7625. **Cabinet,** American r's collection. **Painting** over fireplace, Larry Rivers, 1960—Edward Tyler 56 E. 66 St., New York 10021; 212- n **Table,** custom by—Fox-Nahem ove. **Metallic leather** on sofa and Italian—Design Marketing Sales w York 10011; 212-463-0619. New York; 212-334-0018. Rauschenberg; **mirror,** English **Chair,** adaptation of Syrie -Fox-Nahem Design, see s Interiors, 44 W. 18 St.,

Tuscan-inspired retreat, Hoffman, The System ly Hills, CA 90212; *architect*—**Vincent** ood, CA 90069; *rchitect*—**Sandy** Hyde St., San **ast Hampton** x 1561, East

es 102 and rk 10010; *r:* **Carr** 21" h. 40— kory, 90" #22- 661 861- ½" h. exel 800-)" h. own, NC d. x 51- M),

641 W. Ward Ave., High Point, NC 27260; 919-885-9141. *Pages 104 and 105:* **1) Carr,** #22-353, 89" w. x 34" d. x 32" h., 21" h. seat, 26" h. arm, in fabric #7172 C 22, as shown, $2,740—Century Furniture Industries, see address above. **2) Odom,** #7109, 74" w. x 38" d. x 36" h., 20" h. seat, 22" h. arm, in Washed Plain White fabric, $1,776 as shown—Lee Industries, Inc., see address above. **3) Bridgewater,** #1187, 84" w. x 38" d. x 37½" h., 20½" h. seat, 24" h. arm, in fabric #D1012-83, $2,725—Drexel Heritage Furnishings, Inc., see address above. **4) Knole** (slipcovered in muslin), 72" w. x 30" d. x 38½" h., $5,660 (COM)—George Smith Sofas & Chairs, Inc. (R), 73 Spring St., New York 10012; 212-226-4747. **5) Lawson,** #H9058C, 85" w. x 37" d. x 34½" h., 18½" seat, 24" arm, in fabric #66-2151-11-F, $3,285—Henredon Furniture Industries, see address above. **6) Chesterfield** by Hickory Chair Co., #1951-44, 86" w. x 32" d. x 29½" h., 18" h. seat, #615 finish, $2,750—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000; for more information: Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28655; for dealers: 704-328-1801. **7) Jean-Michel Frank reproduction,** #652, 76" w. x 41½" d. x 29½" h., in cotton panama fabric, as shown, $3,686—Palazzetti, Inc. (R,T,M), 515 Madison Ave., New York 10022; 212-832-1199. **8) Syrie Maugham,** #871-90, 90" w. x 38½" d. x 38" h., 18" h. seat, 32" h. arm, in fabric #22-305, as shown, $4,268—Baker Furniture Co., see address above. **9) Tuxedo,** #40-4221, 81" w. x 33½" d. x 26" h., (31" h. with cushions), 18½" h. seat, in fabric #20-52812, $1,807—Pennsylvania House (M), 137 N. Tenth St., Lewisburg, PA 17837; 800-782-9663. **10) St. Thomas,** #A30, 7' w. x 36" d. x 31" h., body constructed of horsehair, cushions filled with white goose down, $12,600 (COM)—Ronald Jonas Upholstery (T), 44 W. 18 St., New York 10011; 212-691-2777.

106 THE GARDENER WHO LOVES CHARTREUSE *Pages 106 to 111:* **Designer: Charlotte Moss & Co.,** 1027 Lexington Ave., New York 10021; 212-772-6244. **Garden design:** The Homestead, A Garden and Design Collaborative, Dale Booher and Lisa Stamm, 67 N. Menantic, Shelter Island Heights, NY 11965; 516-749-2189. **Settee fabric,** blue and white stripe, #3300 4/9-0—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. *Pillows, left to right:* **Blue and white gingham, purple and white gingham**—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Red stripe,** #JP04F-07—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Chair fabric,** large lavender and white gingham, red check—The Ralph Lauren Home Collection, see address above. **Gingham espadrilles,** $11—J. Crew (MO); 800-562-0258. **Etagère** (plant stand) with antique finial—Lexington Gardens (R), 1011 Lexington Ave., New York 10021; 212-861-4390.

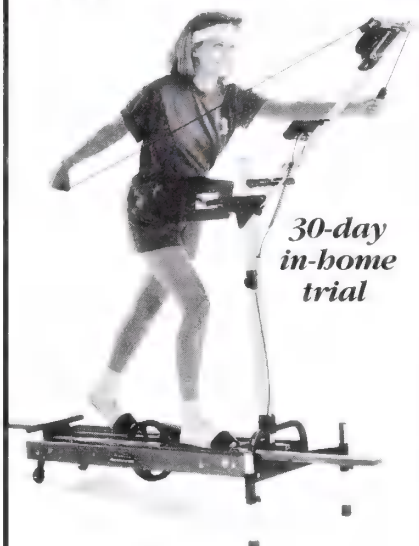
112 OLD-TIME SOUTHERN PICNIC *Pages 112 to 115:* **Middleton Place,** Ashley River Rd., Charleston, SC 29414; 803-556-6020. **Middleton Inn At Middleton Place**—see address above; 803-556-0500. **Black metal water jug**—owner's collection. **Antique silk Empire pillow** with tassels, $450—Chicora Antiques (R), 196 King St., Charleston, SC 29401; 803-723-1711. **Antique English needlepoint,** $250—Verdi Antiques & Accessories, 196 King St., Charleston, SC 29401; 803-723-3953. **Oriental rugs,** Caucasian 19th-c., $1,250; **Chinese Export platter,** $575—Estate Antiques (R), 155 King St., Charleston, SC 29401; 803-723-2362. **Sterling mint julep cups,** $300/ea.—Croghan's Jewel Box (R), 308 King St., Charleston, SC 29401; 803-723-3594. **Pillivuyt French porcelain baking dish,** $40/ea.—Fred (R), 237 King St., Charleston, SC 29401; 803-723-5699. **White Mountain hand-crank ice cream freezer,** $30—Reflections of the Past (R), Rte. 1, Bo-Mar Hall, Wells, ME 04090. **Silver; English linen; china dishes**—owner's collection. **Prop stylist**—Art Smith, executive chef, Experience Fine Cuisine, 424 N. Wood St., Chicago, IL 60622; 312-829-0158. **Asst. stylist**—Anne Logan, 1821 Marelbrook Dr., Atlanta, GA 30307.

CORRECTIONS

The birdcage on page 73 of the June 1993 issue was designed and built by Paul Sardelli Designs, PO Box 416, Oakville, CA 94562; 707-963-8678.

In our March 1993 story "Comfort and Character," the interior designer was Anne Korman, 215 E. 68 St., New York 10021; 212-628-4399.

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Continued from page 57

The current fashion for "shabby chic"—attic resuscitations, revitalized yard-sale finds—encourages you to paint your own country pieces

QUILT CHAIR

An old quilt was the inspiration for this spirited chair. Almost any quilt pattern would do, although geometric designs are easiest to execute.

The old wooden dining chair was given a base coat, and after the seat pattern was defined with masking tape, the other colors were added to the back supports, rungs and legs. This design could be adapted to a set of chairs—perhaps with a different quilt panel on each seat—creating the illusion of seat cushions. A chair like this would lend a bit of whimsical charm to any number of casual room settings.

1. To prepare the surface, cover entire chair with a base coat of putty-colored **latex paint** and allow to dry.

2. On the seat, mask out a large square and then divide into four smaller squares with a double width of **masking tape.** Use **pencil** lines to guide you.

3. Dab a **stencil brush** into **acrylic paint,** then dab a few times onto some newsprint or a clean spot on the palette to blend the paint and avoid blobs. Using a steady rhythm and pressure, dab paint onto the surfaces with a gentle jabbing or pouncing motion. Paint quilt square gold and the rest of the seat red. Allow to dry and remove tape. Paint the previously taped areas green, then paint the blue diamond shapes using **painter's masking tape** to guide you; it is less likely than ordinary masking tape to pull up newly painted surfaces.

4. Use painter's masking tape or a steady hand to create the accents on the rungs.

5. When it is completely dry, seal the chair with two coats of **water-soluble polyurethane**.

TWIG TABLE

This unique twig table was found at a yard sale. A coat of apple green latex paint gave it a whole new character and vitality. This is a straightforward country-finish project that could be completed in a day or two.

1. Prepare surface by washing with **soap and water**. Allow to dry. Starting with table upside down, cover entire surface in green **latex paint**. Allow to dry and re-coat for total coverage. Once the paint has dried, use moistened **kitchen sponge** (see Step 2, Spotted Box) to remove paint from areas where it would have worn off through handling over a period of time. Cut out **paper** templates with **scissors**, then move them around on the tabletop until you like the arrangement.

2. Double-check the relative placement of the templates with a **ruler** and secure them to the tabletop with **masking tape**. **Pencil** lightly around the edges of the templates to transfer the pattern to the tabletop.

3. Remove templates and use medium-size **artist's brush** to paint within the lines you have drawn. Use ocher, black, and terra-cotta shades of **acrylic paint**.

4. When paint is dry, use the rough side of the combination kitchen sponge to remove some of it, once again following that process of scrubbing and wiping. Allow to dry.

5. Finish with a coat of amber **Butcher's Wax** and buff the surface to a deep luster. ■

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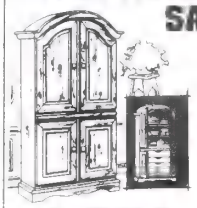
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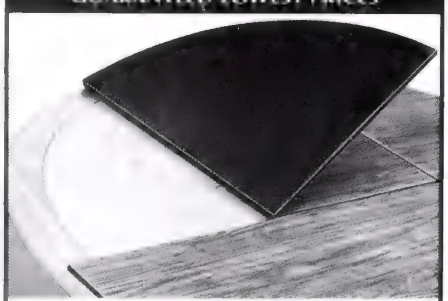
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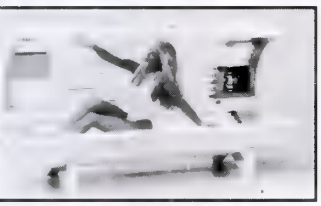


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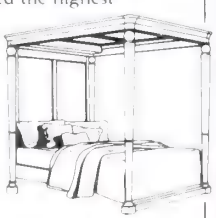
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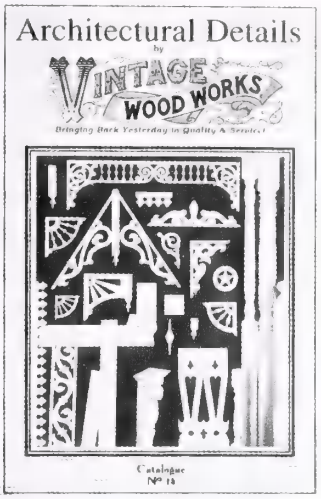
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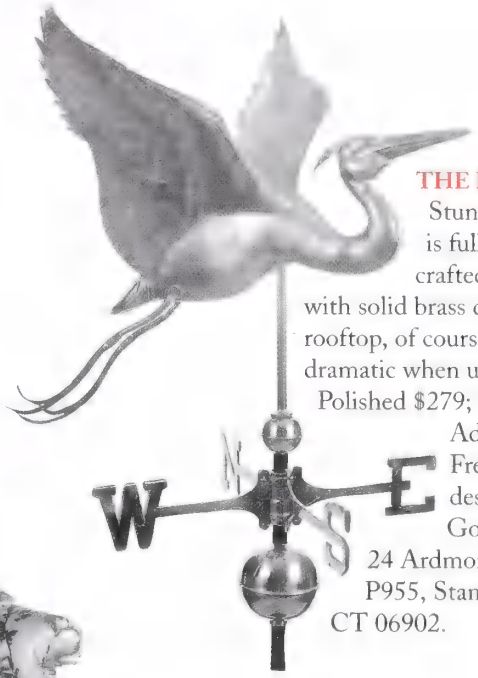
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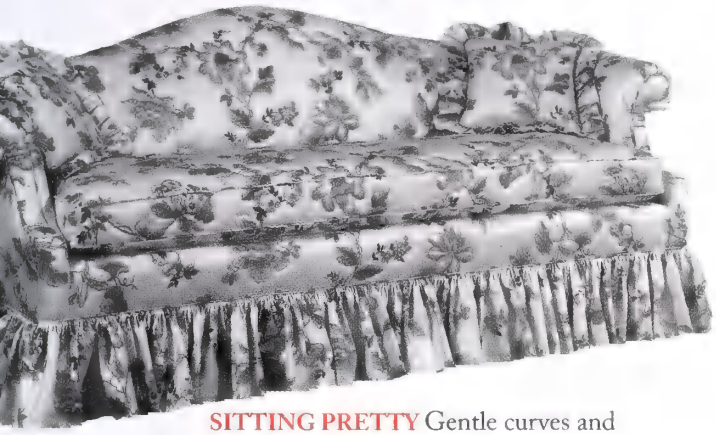
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Our unofficial B&B

BY DEE HARDIE

The saying that opposites attract certainly describes my husband and me. Tom is a dreamer; I am a realist. Tom leaves a trail of clothes in our bedroom; I am as tidy as my Swedish mother. He is filled with energy and constant ideas for new projects, which probably keeps him young, but it definitely ages me. And after all these years I'm not always sure whether he's joking or not. Well, that's one recipe for a successful marriage.

One of Tom's ideas that keeps coming up is that we should run a bed-and-breakfast at Thornhill. This from a man who doesn't even know how to fold a hospital corner. Domestic, he is not. "Think of all the fascinating guests we would meet," he says. (He loves people.) "And we have all those empty bedrooms since the children have gone." I tell him he must be mad, and walk out of the room trying to hide my stage fright. Having a B&B would be like going on the stage--demanding the right sets, the right props, the right dialogue. Would Thornhill be up to it? Would I?

Surprisingly enough, I receive many letters asking if we run a bed-and-breakfast. I often wonder what I could have written to lead people on. The nearest we come to a bed-and-breakfast is that I sometimes serve Tom breakfast in bed and he sometimes returns the favor.

But then a short time ago, over a period of two weeks, we had *fourteen* houseguests! And although I don't think I could survive it as a steady diet, it was quite an adventure having an unofficial B&B at Thornhill. Each wave of guests came for a different reason—a wedding, a stopover while traveling, the twentieth reunion of our daughter Louise's high school class.

A short time ago, over a period of two weeks, we had fourteen houseguests, but now we're closed down for some R&R

The first guests came for the wedding of our friends Cynthia and Manning. All five guest rooms were filled—college classmates and their husbands, as well as the minister and his wife. The Saturday wedding at nearby St. John's was the happiest of events, with the children and grandchildren of the bride and groom forming a crescent around them as they took their vows. When the guests were leaving, one couple, owners of a celebrated hacienda-hotel in Ecuador, asked in jest if we would manage their place. I felt Thornhill had passed the test.

Next came Howdy, a boyhood pal of Tom's, for a one-night stay, then friends from Vermont, John and Joe. Their visit the day before to Monticello was a hard act for us to follow. Imagine visiting a Quaker farmhouse after the grandeur of Mr. Jefferson's mansion! They were delightfully appreciative, but I do think our Maryland crab cake dinner helped bridge the architectural gap.

Our B&B finale was for Louise's twentieth reunion. Again the beds were filled, and on Saturday night there was a buffet dinner for forty on the front lawn. Louise did all the work, but we had all the pleasure, seeing the girls we once knew turned women of the world. Anne, who had stayed at Thornhill for two weeks twenty years ago, wanted to walk around the house. I asked her if it was as she remembered. "Just as cozy," she said, "but smaller." The week before I had asked John, who had never before been here, if it was as he imagined. He replied, "It's bigger." One way or another, we measured up.

Our B&B has closed down for some R&R, but I admit I enjoyed the flurry. Thornhill was center stage, we were the supporting cast and, if only for a two-week run, this old house was a star.


Mess made in Sally Wofford's dining room,
courtesy of her toddler.
Spoon made in America, courtesy of Oneida.
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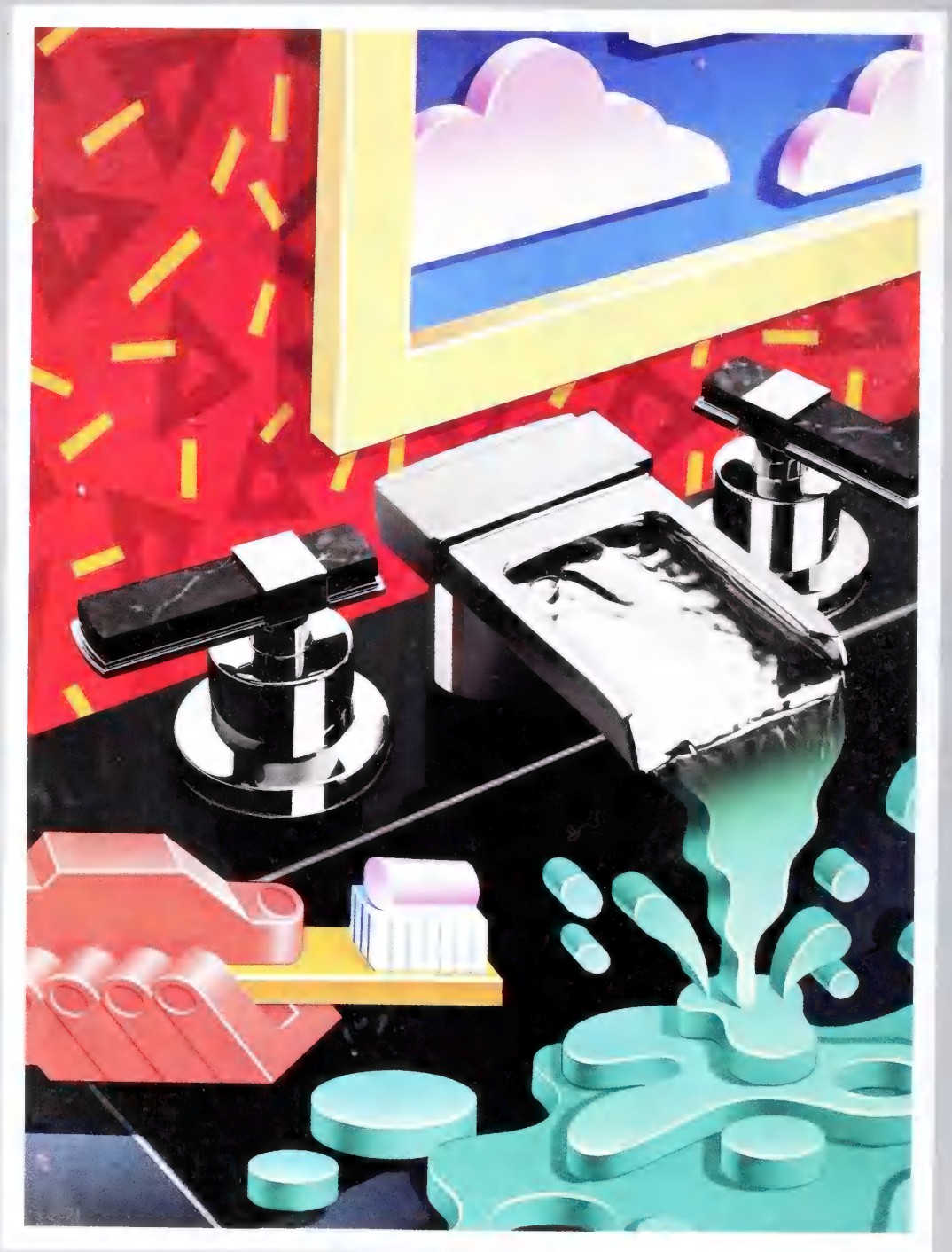
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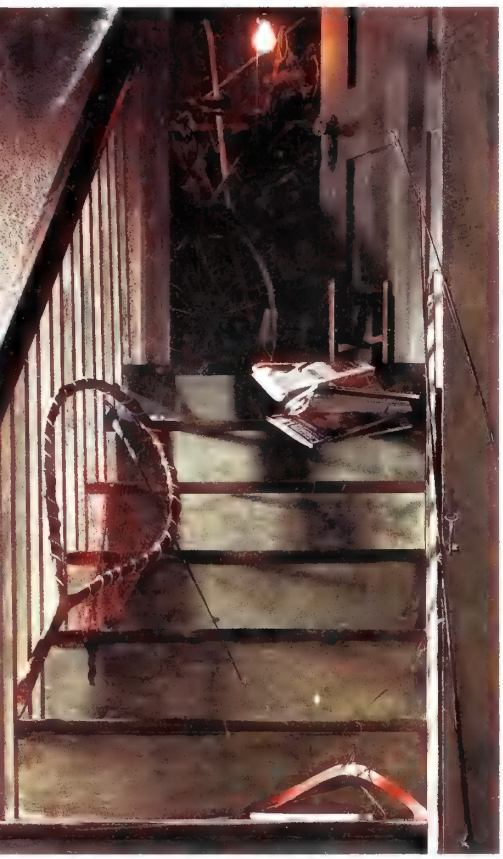
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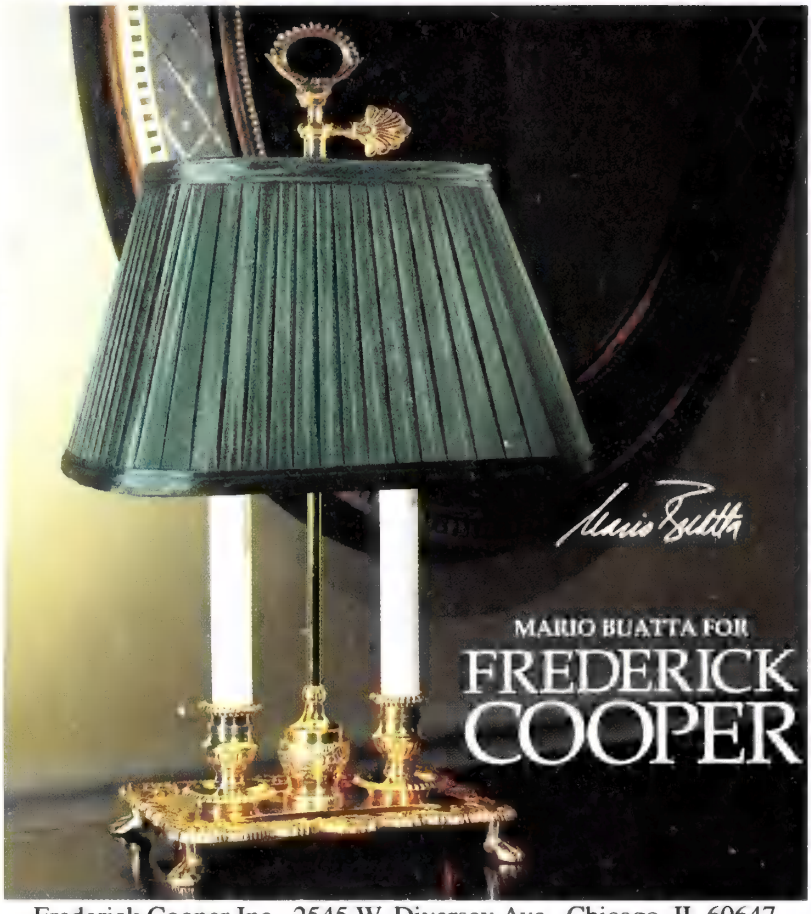
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SUSAN KAMIL

I'm sitting on a bench between 72nd and 73rd
ts in New York City, my back to Central Park, playing
me-travel game. It is high noon on a brilliant day in April,
have played this game here in many seasons over the past
years, whenever it seemed important to reconfirm the
the way people do when they show a child or a lover
e they went to elementary school or lived for the first
on their own. Yet no member of my family nor any of
iends know about this place; I come to be alone.
e previous time I found myself here, staring across the
at the apartment building where I grew up, was two
ago, in winter, when I separated from my for-
husband. Today I am here because I have
in love again and am thinking about
rrying.

* * *

black limousine pulls up to the en-
e of the building and a well-dressed
an emerges carrying a big, beauti-
wrapped box. The liveried doorman
s to help her and, just like that, the
travel game kicks in. The limousine
away and in its place idles a
1956 Cadillac. The elegant
an evaporates and in her
stands a dark-haired child
ng a navy blue sailor suit
matching hat with rib-
streamers that fall to her
lders. Her father waves
slowly slides the big car
uptown traffic. A valuable
of Chinese porcelain he
ust purchased awaits him at
-Bernet; it is too delicate to
trusted to the moving com-
unloading the rest of his
y's belongings upstairs.
e little girl—me, of course
tches the car drive away,
then turns and marches past the doorman and disappears into the lobby. I am about to learn at age six that there are few days more filled with dread than the day one moves.

When the elevator clanks shut on the third floor, the door to Apartment 3A is thrown open by my mother. She is a spirited woman under any circumstances, but today her natural vitality has been charged by a newfound pride of ownership. Under a thick mop of dark hair, her brown eyes are flashing, and when a smile spreads across her lovely face, the heat of her considerable fire gathers on me, the surly one, the recalcitrant child who was happy to stay right where she was. I sense myself weakening, but the steel rod of my stubborn nature lets me dig in my heels. My mother, standing in the doorway, gets it immediately.

"What a little terror you are," she says, amused, and sweeps me down the long tiled gallery past a swarm of moving men and into a small room strewn with cartons. My room. "Time to unpack," she says, then promptly disappears. A trace of Chanel No. 5 lingers in the air. I realize that she expects me to cope with this mess alone. My mother is the daughter of immigrants, a seamstress and a housepainter. She grew up in the Tremont section of the Bronx and is now a successful fashion executive, wife and mother of three, as well as the dazzled owner of an apartment on Fifth Avenue. If she can manage, so can her daughter.

Through the wall of the room comes the soothing voice of my governess, Betty, crooning next door to my two little brothers, made hysterical by the noise and disarray. Echoes of the loud army of movers are punctuated by mysterious thuds and thumps, the occasional sounds of splintering crates and, once, the shattering of glass. The moon is where I want to go, as far away as my imagination can take me. Little Rocketgirl hurtling through space. But just as I am about to blast off, she is there again at the door, my mother the field marshal. "Come with me," is the command now. "I have something to show you."

Back down the gallery we go, past castles of cartons, past the admiring looks of strong men hoisting furniture out of our way, through a maze of dark, still corridors that lead, finally, to the master bedroom. There the white alchemic light of late morning streams through huge leaded windows >

The skyline comes into focus across the dreamy trees of Central Park. "This, dearest, is New York," my mother says

overlooking Fifth Avenue. Across this vast space, the skyline of Central Park West comes into focus through the dreamy trees of Central Park. "This, dearest, is New York," my mother says, her palm on the glass. "This is what I want for you."

My mother has more drive than the others in her family. My stout, dour Romanian grandmother refuses to leave the kitchen table when she comes to visit, her lips pursed around the rim of a glass of tea, resisting all efforts to draw her into our lives. ("Nana, come see my room." "I'm OK here.") And the top of my aunts' mountain is no higher than the second-floor window of a split-level in suburban New Jersey. But does my mother discuss the deprivation of her childhood with me? Never. I believe she cast away the last piece of baggage from that time the moment her fingers closed around the keys to her new home.

Now my mother's hand rests lightly on my shoulder. "Look," she tells me, and my eyes follow hers across the boundless, shining oak floor to the only object in the room: a tiny child's chair upholstered in bright orange silk standing in the far corner. It is my size exactly. "This is a gift," she explains, coaxing me toward it, "from the nice people who sold us the apartment." She lifts me up and places me in its little lap, then stands back, hands on hips, taking stock of what she sees.

"Princess," she says, "this is definitely a throne made for you. May it be the first of many." Her enormous exuberant laughter fills the room with gaiety and delight, gutsy laughter that challenges all comers. And from the moment that laughter rolls over me, I am anchored back on earth. Little Rocketgirl on her orange throne. I give up. I'm home.

The formal little Louis XVI piece remains in the very corner where it became mine. Growing up in its Lilliputian embrace, I participate in the mornings and evenings of my mother's days: watching her dress for work ("Always wear bright colors, Princess, they go with our skin"), sharing her breakfast tray of coffee, pot cheese and dry toast ("Never be a pig, Princess, you'll get fat"), listening to her give phone advice to her many friends ("I know it's hard, but whatever you don't want to do, do it *first*"), watching her dress for a night on the town ("Wear simple gowns when you grow up, dearest. People should look at *you*, not at your clothes").

I adore her, of course. How could I not? We all do, my father most of all. Like her, he is a Depression child. The son of Austrian immigrants, he still has strong ties to the Lower East Side where my fearsome, humorless grandfather lives. Every Sunday my father piles my brothers and me into the car and soon we are ambling happily through bustling Hester Street, Ludlow Street, Stanton Street. Here we will duck into a wholesale dry goods store to pick up a new bedspread or towels or sheets. My father gently reminds the owner who my grandfather is and, like magic, the price drops.

Then on to the fish market, where the merits of this or that side of smoked salmon are debated with the cousin of a cousin. Downtown, my stolid, impassive father comes into his own, liberated by the resonance of his past—so unlike my mother, who lives for the present and the future. They are opposites, to be sure, but on the many evenings that my parents sail through the front door en route to the Copacabana or the theater or the fights (my mother loves the fights), his eyes sparkle, his essential reserve overcome by his wife's enthusiasm for the high life.

Beside my mother, my brothers and me, my father's only visible passion is collecting. Anything, everything, and our new place gives him wondrous license. One day a Louis XV desk arrives. A vast dining table is brought in and assembled leaf by leaf until the huge proportions of that room seem to shrink. Returning from school one day, I discover the library >

PURE PENDLETON

MISSES (M), PETITE (P), PLUS (P+) and TALL (T) SIZES

ALASKA
Brewster's Pendleton—Anchorage (MP)

ARIZONA
Arizona Pendleton—Mesa (MP) • Tucson (MP)
Desert Pendleton Co.—Phoenix (MPP+) • Scottsdale (MPP+)
Dillard's—Southwest Division (M)

CALIFORNIA
Brea Pendleton—Brea (MPP+)
Boulevard Pendleton—Encino (MP)
The Broadway—Selected Stores (MP)
Buffalo Shirt Co.—Half Moon Bay (M)
Cambria Country Store—Cambria (M)
Campbell's—Stockton (M)
Combellack's—Placerville (M)
Country Classics—Claremont (M)
Daly's—Eureka (M)
Daughtrey's—Auburn (M)
Desmond's—Palm Springs (M)
Emporium—Selected Stores (MPP+)
Jud Green—San Mateo (P)
Julie Anne's/The Petite Place—Modesto (P)
Kountry Kasuals—Jackson (M)
Laguna Hills Pendleton—Laguna Hills (MP)
Leonard's Fashions—Long Beach (M)
Link's—Visalia (M)
M'Lady Bruhn—Gilroy (M) • Salinas (M)
The Mercantile—Escondido (M)
Neva's Tall Fashions—San Diego (T)
Nordstrom—Corte Madera (M) • Pleasanton (M) • San Francisco (M) • Walnut Creek (M)
Novak's—Nevada City (M)
Palo Alto Pendelton—Palo Alto (MP)
Petite Elegance—Gardena (P)
Riverside Pendleton—Riverside (MP)
San Diego Pendleton—San Diego (MPP+)
San Francisco Pendleton—San Francisco (MP)
San Gabriel Valley Pendleton—San Marino (MP)
San Luis Obispo Pendleton—San Luis Obispo (MP)
Santa Barbara Pendleton—Santa Barbara (MP)
Santa Rosa Pendleton—Santa Rosa (MP)
South Bay Pendleton—Torrance (MPP+)
Steffey's Fashion Shoppe—Bakersfield (M)
The Surrey Shop—Menlo Park (M)
Tall Etc., Inc.—Los Angeles (T) • San Francisco (T)
Tall Fashions—Fresno (T)
Tall Styles—Pasadena (T)
Teter's Wardrobe—Oakdale (M)
Tops 'n Bottoms—Big Bear Lake (M)
Walnut Creek Pendleton—Walnut Creek (MP)
Weinstock's—Citrus Heights (MP) • Sacramento (MPP+)
The Wharf—Ventura (M)

COLORADO
Cherry Creek Pendleton—Denver (MPP+)
Colorado Classics—Fort Collins (MP)
Colorado Springs Pendleton—Colorado Springs (MPP+)
Foley's—Boulder (M) • Colorado Springs (M) • Denver (M)
Herberger's—Grand Junction (P)

COLORADO (CONT.)
Joslin's—Denver (MPP+)
Lord & Taylor—Denver (M)
National Park Village—Estes Park (M)
Tall Etc., Inc.—Denver (T)

IDAHO
Coeur d'Alene Pendleton—Coeur d'Alene (MP)
Creighton's--Moscow (M)
Margene's—Boise (MP)
Snake River Pendleton—Twin Falls (MP)
Treasure Valley Pendleton—Boise (MP)
ZCMI—Idaho Falls (M) • Pocatello (M)

MONTANA
The First Resort—Polson (M)
Herberger's—Billings (P)
Joslin's—Selected Stores (MPP+)

NEBRASKA
Dillard's—Selected Stores (MPP+)

NEVADA
The Broadway—Las Vegas (M
Dillard's—Southwest Division (M)
Gazin's—Sparks (M)

NEW MEXICO
Brunell's—Ruidoso (M)
Dillard's—Southwest Division (M)
Santa Fe Pendleton—Albuquerque (MP) • Santa Fe (MP)

NORTH DAKOTA
Delendrices—Fargo (MP+)
Herberger's—Bismarck (P)
Seifert's—Most Stores (M)

OREGON
Clothes Tree—Corvallis (M)
1893 Shops—McMinnville (M
Made in Oregon—Portland (M) • Salem (M)
Meier & Frank—Selected Stores (MP)
Milarkey's—Pendleton (MP)
Portland Pendleton—Portland (MPP+T)
Reed & Cross—Eugene (M)

SOUTH DAKOTA
Braun's—Rapid City (M)
Catherine's—Sioux Falls (M)
Feinstein's—Aberdeen (M)
Seifert's—Most Stores (M)

UTAH
Utah Woolen Mills—Salt Lake City (M)
The Wasatch Pendleton Shop—Salt Lake City (MPP+)
ZCMI—Selected Stores (MPP+)

WASHINGTON
Bellevue Pendleton—Bellevue (MP)
Casual House—Oak Harbor (M
Columbia Pendleton—Kennewick (MP)
Country Classics—Leavenworth (M)
Harvey's—Spokane (M)
Kraff's—Toppenish (M)
Kriste's—Kennewick (P)
Meier & Frank—Vancouver (M
Northwest Pendleton—Seattle (MP)
Sarah's—Poulsbo (M)
Seattle Pendleton—Seattle (MP)
Spokane Pendleton—Spokane (MP)
Tacoma Pendleton—Tacoma (M)

WYOMING
Cheyenne Outfitters—Cheyenne (M)
Holdings Little America—Cheyenne (M)
Jackson Hole Pendleton—Jackson (MP)



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MISSES, PETITE, PLUS and TALL SIZES.

Even after decades, the time-travel game can call up snapshots best left locked away. But not today. Today I win

shelves filled with leather-bound books: the collected works of Shakespeare, Arthur Conan Doyle, Brett Harte. Old familiar furniture from our previous apartment vanishes, gradually replaced by sofas and chairs of rich brocade, velvet, silk. A man of few words, my father speaks through the objects he chooses.

Furnishing their lives somehow slipcovers, for a while, the widening rents and tears in their marriage. Six years pass. I outgrow my little chair and learn that the perils of moving day are nothing compared with the complexities of approaching adolescence. The axis of our household shifts. My mother, who made certain she was home in time for dinner every night, is out more at client functions. Business trips frequently call her away, and Betty takes primary responsibility for running our daily lives. My father prowls antiques galleries and auction houses as if the act of bidding and winning empowers him in ways his marriage no longer can. He buys new andirons, another three paintings for the living room, more vases, lamps, statuettes. His romance is now with things, until finally even they cannot substitute for a partnership long since dissolved.

They divorce when I am eleven, my father moves out, and the next year my mother decides to marry the rugged, energetic man I am certain is the love of her life. I try to accept him because he is kind to my brothers and me, in a distracted way; we are ancillary planets in his new universe. And I see from my mother's behavior—the way her fingers lace through his when she greets him at the door, the way she puts her feet in his lap when they read the *Times* after brunch on Sunday—that her restless nature has settled down at last.

Their wedding ceremony is to take place in our apartment, and several of her close friends have congregated in her bedroom to partake in the joyful women-only rituals of matrimony. Paralyzed by ambivalence, I lean against a wall in the corner watching her luminous face as the double strand of pearls is clasped around her neck, the buttons of her satin evening suit securely fastened. By my side, knee-high now, stands the little orange chair, and in its lap sits a perfect spray of white roses. Is this really happening, I wonder. Then there is a knock at the door, cries of "It's time! It's time!" and the crowd begins to move.

"Wait! My daughter! The flowers!" My mother knows just where to find me, too. And when she turns in my direction, the radiant smile on her face seduces me from the shadowy corner of my confusion just as it always had, just as she knew it would.

Two years later, cancer takes my mother from us. Her last months are spent between the hospital and the hospital bed that has been set up in her bedroom by the great leaded windows overlooking Fifth Avenue. When I return home from school every afternoon I read to her—from J.D.Salinger or Saul Bellow—words that serve more to tamp down my terror than to anesthetize her rage. In the evenings my stepfather sits by her bed, talking quietly or holding her hand until she sleeps. Once when I go to say goodnight I open the door to see him leaning over the bed bars singing softly in her ear, and the sight of this drives me to the bathroom to bury my face in the towels.

During this time I have my thirteenth birthday and instead of the pink princess telephone she knows I long for, my mother gives me a typewriter. "You'll need it, dearest," is all she says, then holds her arms out to me for a hug. Several weeks later, after the hospital gurney clatters down the long tiled gallery for the last time, I understand the gift. My mother has imagined the unimaginable—my future without her.

When the apartment is sold, my brothers and I move with our father to more basic quarters. The new space is too small to accommodate the prodigious amount of furniture we own, so much of it is sold too. The Louis XV desk remains, though, and several of the paintings, lamps, side tables and sofas. And, of course, the little orange chair. For the twenty-five years that our governess remains with the family, she keeps it in a corner of her room, covered with plastic. "A shrine," my brother once calls it. Then she, too, dies, and I take it for my own.

Today the little chair stands by the piano bench in the living room of my country house in Connecticut, amid the cheerful disarray of antique American quilts, old rugs and Shaker blankets I have collected over the years. When friends come to visit I watch as their young children, awkward at first in a strange place, run straight to it. One afternoon my neighbor places her fidgety four-year-old in its seat. "This," she says to me as the child relaxes, "is a throne for a princess," and my heart cracks.

* * *

The first time I found myself on the bench on Fifth Avenue was the first anniversary of my mother's death, but the grief was still too raw and I had to leave. Gradually over the next three years I stopped crying myself to sleep, stopped avoiding the fully parented homes of my friends, and began to heal. So when I was about to take my maiden voyage to Europe, or when I was accepted at the college of my choice—times when it's important to know you are walking into the future on solid ground—I returned to the bench and fared better and better.

Yet even after three decades, the time-travel game can call up snapshots best left locked away. But not today. Today I win, and walking uptown to meet the dear, dear man in my life, I consider the notion of white roses at our wedding. I am sure that white roses will be perfect. ■

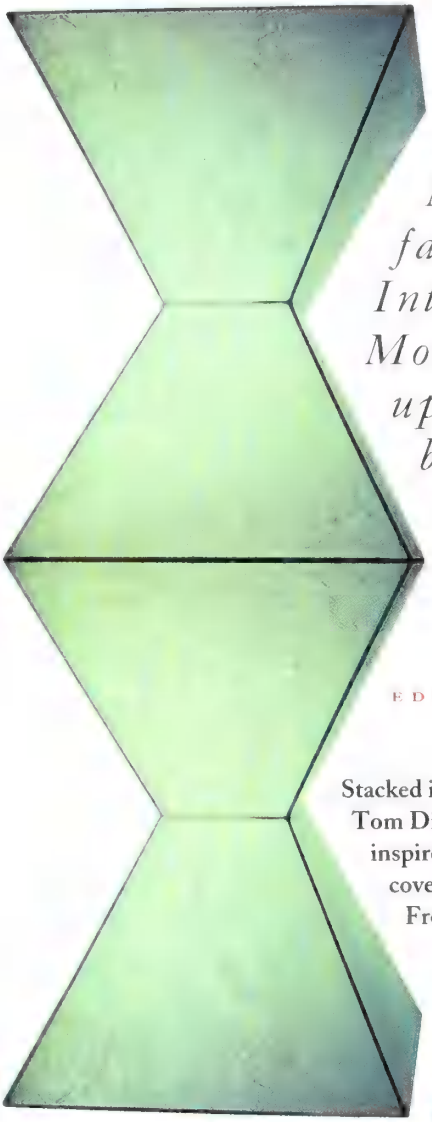
Susan Kamil has worked in book publishing for the past twenty years, most recently as an editor at the former Random House imprint, Turtle Bay Books.



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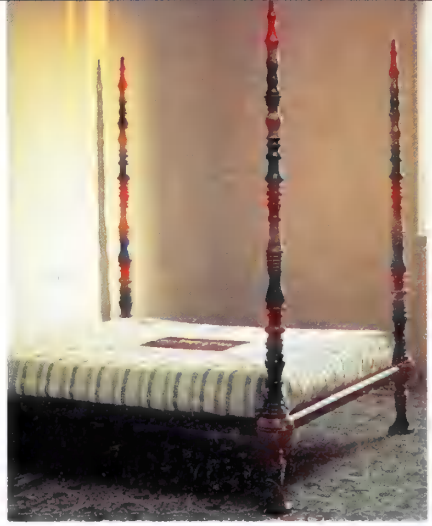
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ans, Chippendale Arm Chair



Each year, Milan's furniture fair—the Salone Internazionale del Mobile—offers up a bold array of the best designs worldwide. Here, some new classics in the making

EDITOR: SARAH McPECK



One good turn deserves another: an ornate hand-turned, hand-stained mahogany four-poster. From Ceccotti.

Curl up in a cocoonlike zip-up bed. Designed by Roberto Pamio, the oval bed rests on wheels and features a maple headboard. From Cadel.



Stacked in your favor: Tom Dixon's Japanese-inspired paper-covered wire floor lamp. From Cappellini.



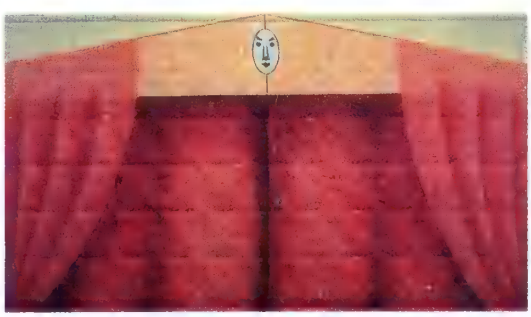
The best things come in beautiful boxes: These are all decorated with rich laminates. From Design Gallery Milano.



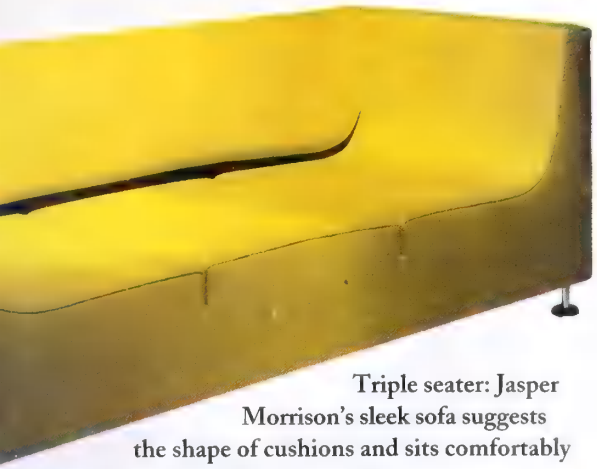
Tabling it: The pebbled-glass top on this coffee table adds interest and allows for easy cleanup. From Saporiti Italia.



A beechwood bed—topped with a cotton canopy—creates a room-within-a-room. Designed by Japan's Toshiyuki Kita, the bed is also available in painted cherry wood. From Arredaesse.



A softly quilted wallhanging—in a striking scarlet shade—stands in for a headboard. It was designed by Alessandro Mendini. From Interflex.



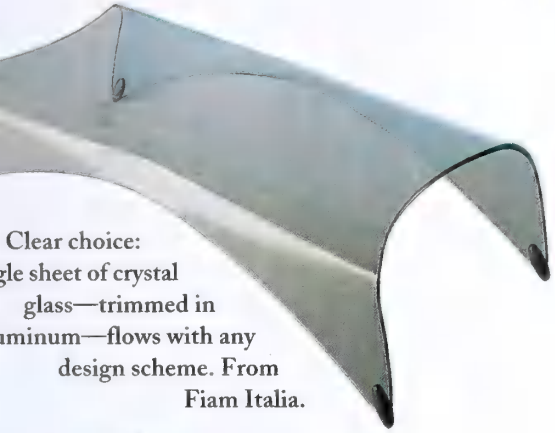
Triple seater: Jasper Morrison's sleek sofa suggests the shape of cushions and sits comfortably in a modern room. From Cappellini.



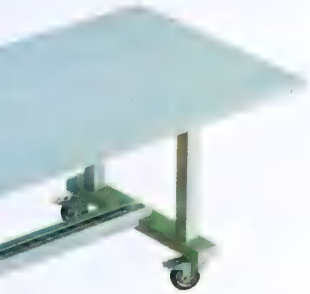
The great divide: A textured-glass screen filters light and creates a handsome partition. It's bordered in stained cherry wood and comes in blue, green or clear glass. From Fiam Italia.



This whimsical hand-cut metal side table comes topped with its own "cloth." Designed by Giuliano Cappelletti and Enzo Pozzoli, the piece serves as a handy stand for flowers, books and other basics. From Graffiti Edizioni.



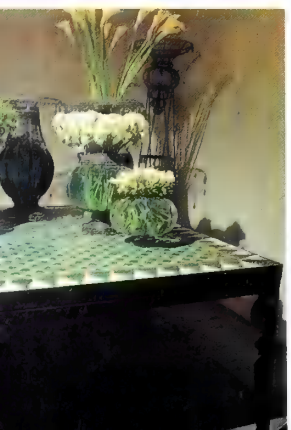
Clear choice:
gle sheet of crystal glass—trimmed in uminum—flows with any design scheme. From Fiam Italia.



Rapid transit:
A solid beechwood able on casters travels from en to dining room duty. Vorlaufer.



The Geranio chest, by designer Aldo Cibic, recalls traditional bombé designs. By Fratelli Boffi.



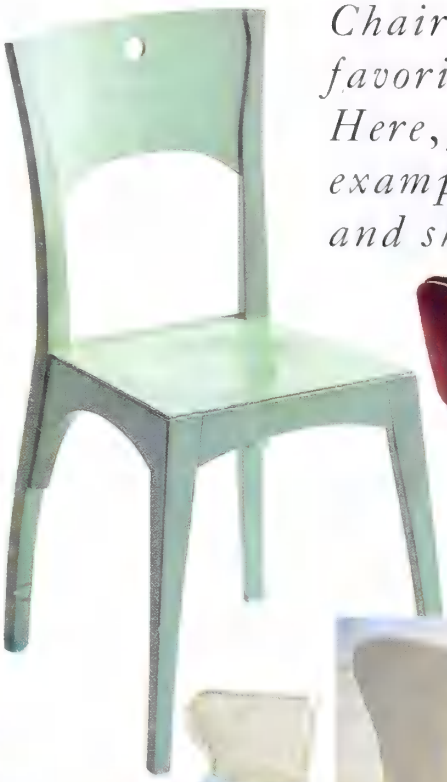
Bring home a bit of Morocco with a handsome cut-iron table topped with African tiles. The design is by Paola Navone. From Mondo.

For more details, see Reader Information

Chairs are always a favorite challenge for designers. Here, from Milan, ten prime examples in durable materials and shapely silhouettes



With castors and handle, a rattan tub chair can be tugged from fireside to front porch. From Ycami.



Update on the straight and narrow: The stained-beechwood Joei side chair is contoured for comfort. From BROS'S.





For the recline-minded, the Louisiana armchair leans back in style: on the outside, leather; on the inside, fabric-covered batting bordered with a cotton ribbon. From De Padova.



Pretty cushy: An ornate metal frame is bolstered by a bold assortment of generous pillows. From Trio.



Winging it—in wicker: Here's a lighter, fresher look for anyone with fond feelings for the wing chair. From Vibieffe.



Skirting the issue: Dressmaker details—covered buttons and a graduated hemline—give the Camilla chair girlish charm. From MIÚ.



Coming in from the porch: wicker in a toasty shade that complements the cool anodized-aluminum frame. From Driade.



With a squared back but rounded arms, Franco Bettoni's seat pulls right up to the dining table. From Arflex.

The Felt Chair is perfectly molded to suit some serious relaxation—but with a sense of fun. It's made of felt-covered fiberglass. From Cappellini.



Morbido-Atterraggio—it means "soft landing"—is the apt name of this rattan lounger. From Vittorio Bonacina.

For more details, see Reader Information

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Looking back, looking around, and finding design inspiration for your home—in museums, shops and on the phone





Relive America's decorative past at the Bayou Bend Collection and Gardens in Houston, reopening September 19 after a two-year renovation. Ima Hogg's former estate houses pre-20th-century pieces.

Where to go for advice on picking colors for your living room? Your phone! A toll-free interior design hot line offers free monthly tips on such topics as using a common color denominator to make a variety of textures and patterns click. Formed recently by Wear-Dated II and the American Society of Interior Designers (ASID), the 24-hour hot line also lets callers ask those burning questions. Written answers take about two weeks. Call: 800–645–8035.



English tradition on the go: Move a linen and beech campaign chair about your house or yard, $495. From Mulberry at Home: 212–473–3000.



Watch out for trompe l'oeil works at Caramoor's Fall Antiques Show, September 10–12. Call: 914–232–1253.



Can you make delicious coffee? Michel Harvey's one-of-a-kind pots are a visual pun on a coffee can, $55. At The Clay Pot: 718–788–6564.



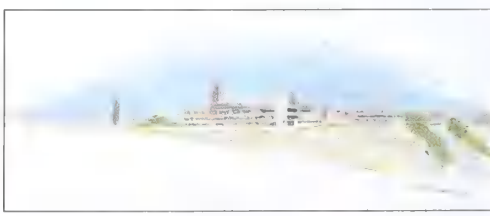
Delft calendar plates illustrate 18th-century Dutch life month by month, $55 each. Call: 800–468–7386.



Add life to your rooms with animal-theme furnishings from NYC's William-Wayne & Co. Call: 212–288–9243.



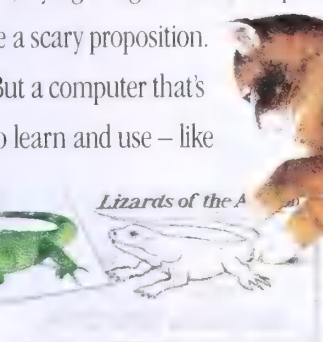
Give a classic quality to your walls with border papers ranging from Ming Dynasty to Louis XVI, from $95 a yard. From Timeless Design: 206–621–0772.



Pick out an architectural sketch, like Antoine Predock's, at L.A.'s Southern California Institute of Architecture, September 18 and 19.

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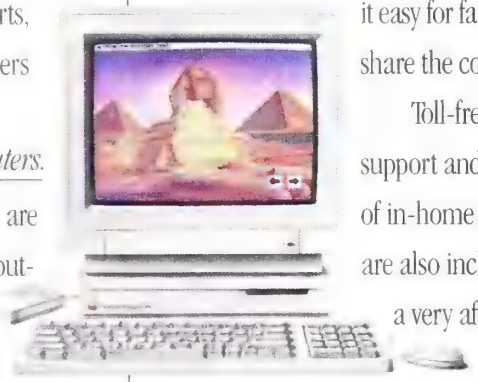
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Teaspoons and tattered pages

Before Americans became infatuated with "foolproof" recipes and precise measurements, cookbooks were personal, often folksy compilations. Our author tells how his search for pickle recipes led him to discover the magic of old grease-stained manuals

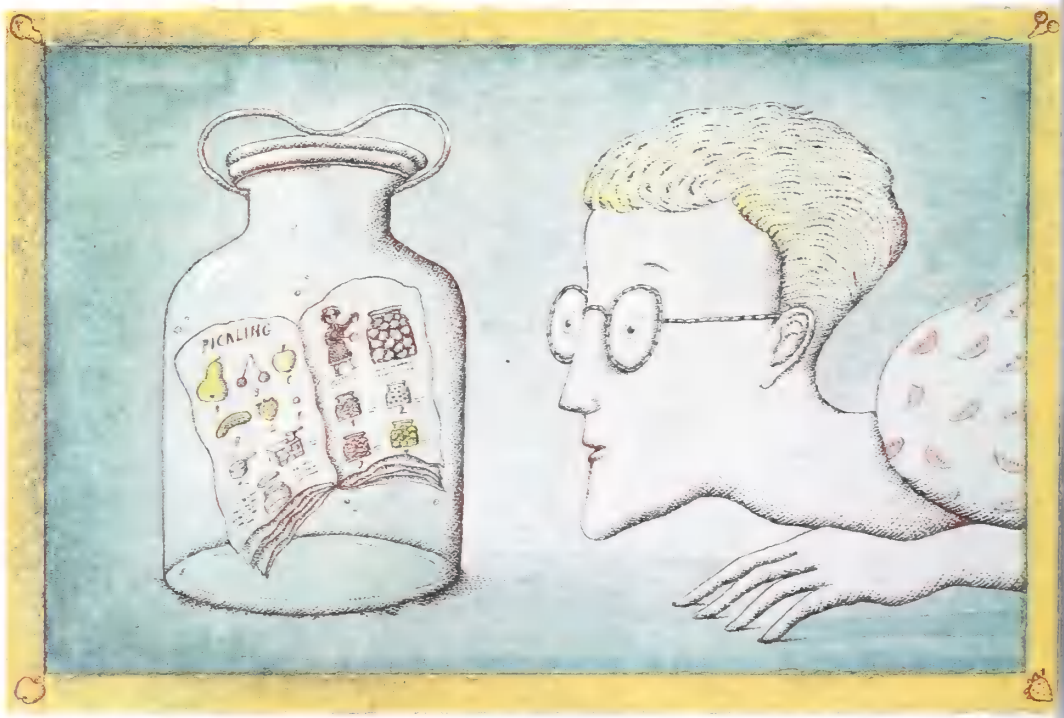
BY WILLIAM BRYANT LOGAN

I have loved to cook ever since my mother opened the old blue basketwork cover of her 1943 edition of Irma Rombauer's *The Joy of Cooking* to let me help with the recipe for pancakes. I was six at the time. At least half a cup of flour ended up on me and on the floor. The hand mixer was harder to hold than a live lizard. But the pancakes were delicious: much lighter and sweeter than the ones that came out of the store-bought box. It was the first time I'd ever done good by making a mess. I was hooked.

For years I swore by Momma Rombauer, as we referred to the book, forsaking all others, until my mother introduced me to her own recipe box. You could cook lamb in half as much time as Momma Rombauer said you needed, I learned, and it came out better! Later, on my own and with my wife, I developed an interest in Mexican and Italian cooking. Of the million or so cookbooks sold each year, we went home with five or six of them.

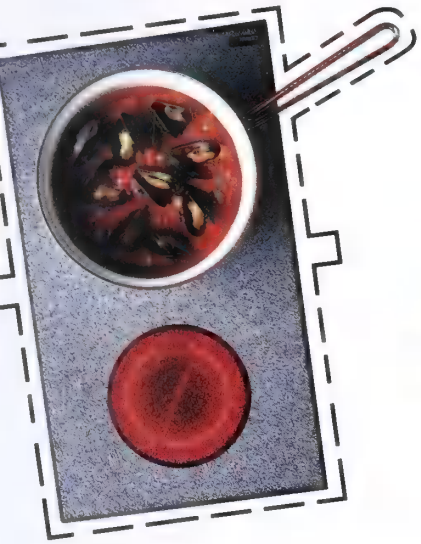
But one year I had a problem that the new books couldn't solve. The garden had been very abundant, and for the first time, I wanted to pickle. Momma Rombauer had plenty of recipes but no one else did, and I wondered why. A friend showed me a Mennonite cookbook from the 1950s that had plenty of pickle recipes but she had borrowed it herself and could not lend it to me. I went in search of something similar.

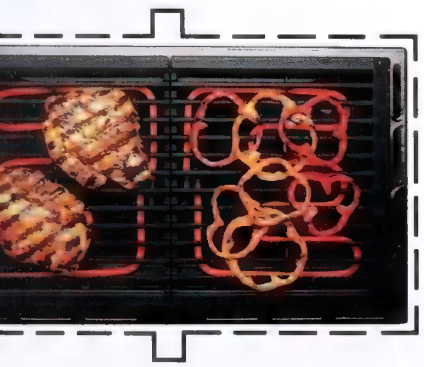
People said, "Ask Waxman." Nahum Waxman runs a shop called Kitchen Arts & Letters on New York's Upper East Side. When I arrived at his place and sat to look at the dozen old volumes he'd culled for me, I got that itch in my whole body that invariably precedes great discoveries. There was more to old cookbooks than I had ever imagined. That day I began to discover in them both the poetry and the craft of culinary skill. With cookbooks, the further you go back in time, the more you find writers who regarded the stove as their easel, not merely as a tool. >











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"Ever since Fannie Farmer in 1896, we've had this madness for measuring," says culinary historian Karen Hess. "But flours vary, eggs vary, even the saltiness of salt varies"

If there is any art of everyday life, it is cooking. The skills of fire making, marketing, gardening, preserving and weather forecasting all come into play. The idea that all these skills could be summarized in a list of ingredients and a few succinct instructions is ludicrous. "Ever since Fannie Farmer in 1896, we've had this madness for measuring," says culinary historian Karen Hess. "But the truth is that flours vary, eggs vary, baking powder varies, even the saltiness of salt varies." According to Hess, Farmer was the first cookbook writer in America who was not herself a good cook. "Her own mother complained about her cooking!" Hess says, laughing.

The key ingredient in any recipe is the cook's know-how, says Hess. "A real cook uses her hands and judges by the look, the aspect, the smell and the feel of the ingredients." Before the turn of the century, cookbooks offered not precise instructions, but the customs by which fine cooks worked. In the 18th-century American volume now entitled *Martha Washington's Booke of Cookery,* for example, a recipe for Oxford Kate's Sausages called for "a good handfull of sage, shread small & what salt fits yr palate." The anonymous author appends to a recipe for pease porrage the suggestion, "and if you love it, put in a little ellder vinegar." Also included in the manuscript were descriptions of healing oils, cordial drinks (including one made of live cock's blood), tooth powders and stain removers. Everywhere the descriptions strive to meet the user's presumed skill and tastes.

Even today, the 18th- and 19th-century cookbooks are a guide to the spirit of the craft. The great southern books, like Mary Randolph's *The Virginia House-wife* (1824), offer recipes that amount to kitchen poems. "Put a pound of sweet almonds in hot water til the skin will slip off them," she counsels. In the recipe "To Make Jelly from Feet," she exults, "The feet of hogs make the palest coloured jelly, those of sheep are a beautiful amber colour."

I probably will not make hog's foot jelly anytime soon, but I might well make a chicken fricassee. In Hess's opinion, there is no better recipe for that dish than the one in the Martha Washington book. "It's beautiful," she says. "The liaison is egg yolk, and there's just a little lemon."

A dedicated collector will pay specialty booksellers hundreds or even thousands of dollars for the older books when they are in good condition, but the cook can do as well with one of the facsimile reprints put out by the University of South Carolina Press (telephone: 800–768–2500) or by a succession of short-lived companies like The Cookbook Collector's Library.

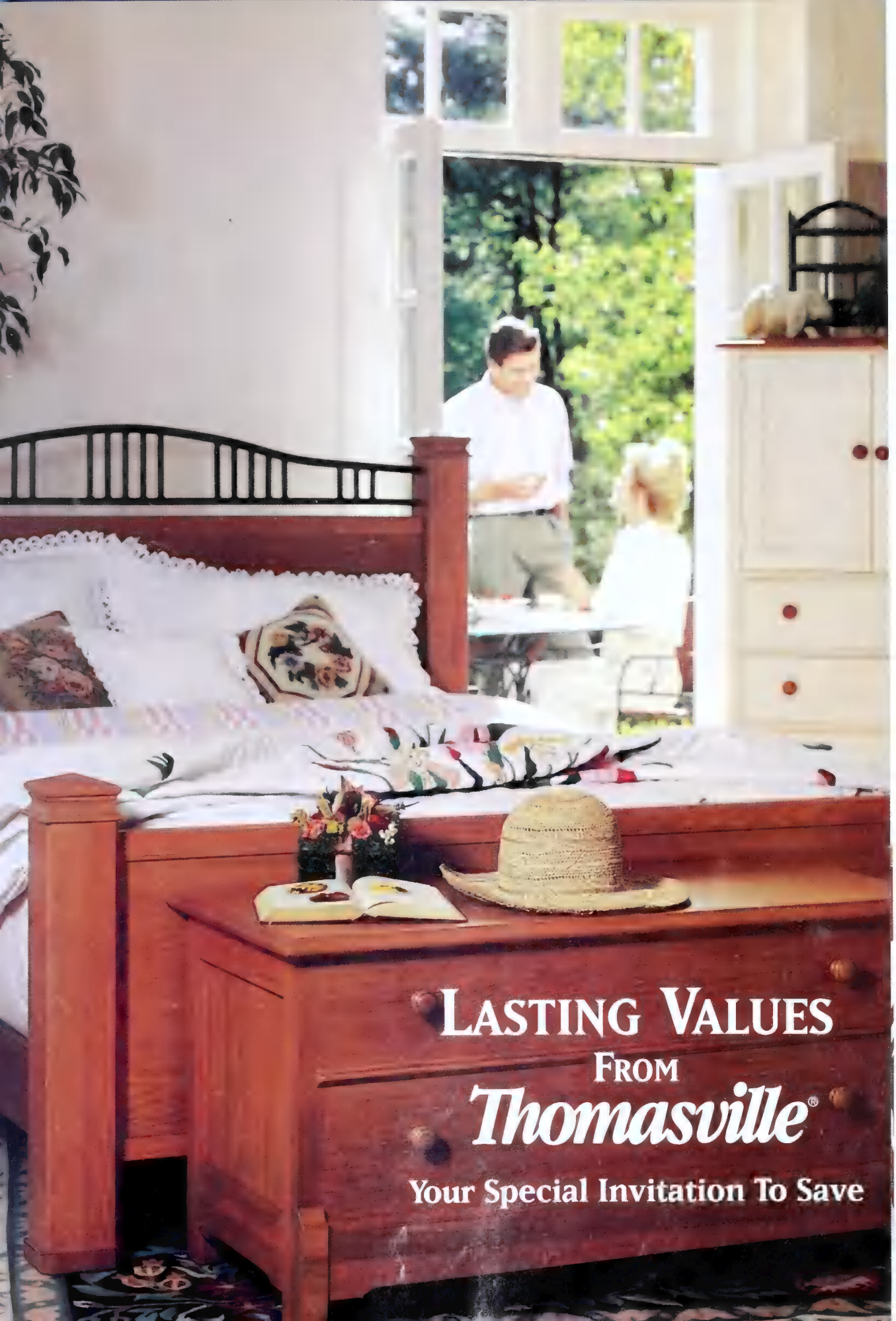
Still, there is nothing like holding the grease-stained original, particularly when the book is a regional production that speaks directly to the heart. Waxman put into my hands a battered copy of *The Appledore Cookbook* (1872), written by the longtime chef of the Appledore House, the once-famous resort hotel on New Hampshire's Isles of Shoals, where poet and gardener Celia Thaxter presided over a salon that included the likes of painter Childe Hassam. I have been in love with Thaxter's prose and her garden for years, and to find a cookbook from *her* place made me shiver.

As one would expect of a book originating on an island scarcely broader than a city block, *The Appledore Cookbook* is big on seafood. There are eight recipes for halibut alone, and three for fish balls, not to mention eels—boiled, baked or fried. To counterpoint the salt tang, however, M. (Marie) Parloa included better than two dozen recipes for puddings. I had my hand on my wallet when I noticed the price: $125—perhaps because Parloa was the Julia Child of her day.

By the turn of the century, changes in society and technology began to change cookbooks, too. Many middle-class women were cooking for themselves for the first time—instead of having a servant do it—and they had few traditions to fall back on. As a result, more and more cookbooks were published each year. The criterion for a good recipe was that it be "foolproof" rather than excellent. The vogue for canning destroyed vegetable cookery for several decades, while the change in wheat milling and the need for flour with a longer shelf life led to the creation of breads deprived of the wheat's germ.

Nevertheless, there remained a great tradition of regional cookbooks that survives to this day. Stephen Lee, who runs the Cookbook Cottage in Louisville, Kentucky, is partial to Mrs. W.A. Johnson's 1899 *What to Cook and How to Cook It,* with a recipe for corn dodgers that instructs, typically, "Mix in a lump of lard the size of a walnut." Another of his favorites is the 1904 *Blue Ribbon Cookbook* by Jennie Benedict, a celebrated caterer of her day, for whose allegiance the cities of Louisville and St. Louis competed. Lee loves especially her White Fruitcake, though it took him months to discover the identity of the ingredient "New Orleans molasses." (It turns out to be the very light corn syrup more commonly called Sugar House syrup.)

Often the good books begin as a family affair. The 1909 *Jane Hamilton's Recipes,* for example, is a grandniece's compilation of "delicacies from the Old Dominion" that includes such items as oyster and sturgeon pickles. But there is also a whole genre of cookbooks made by and for local community groups. The "fundraisers," as they are known, numbered in the thousands even before World *(Continued on page 135)*


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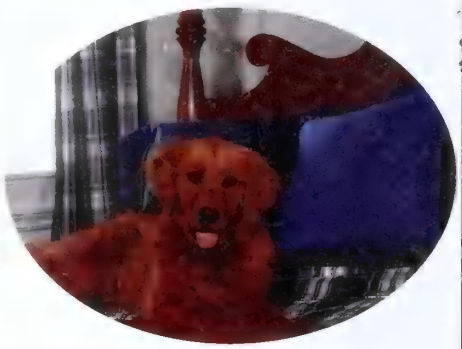
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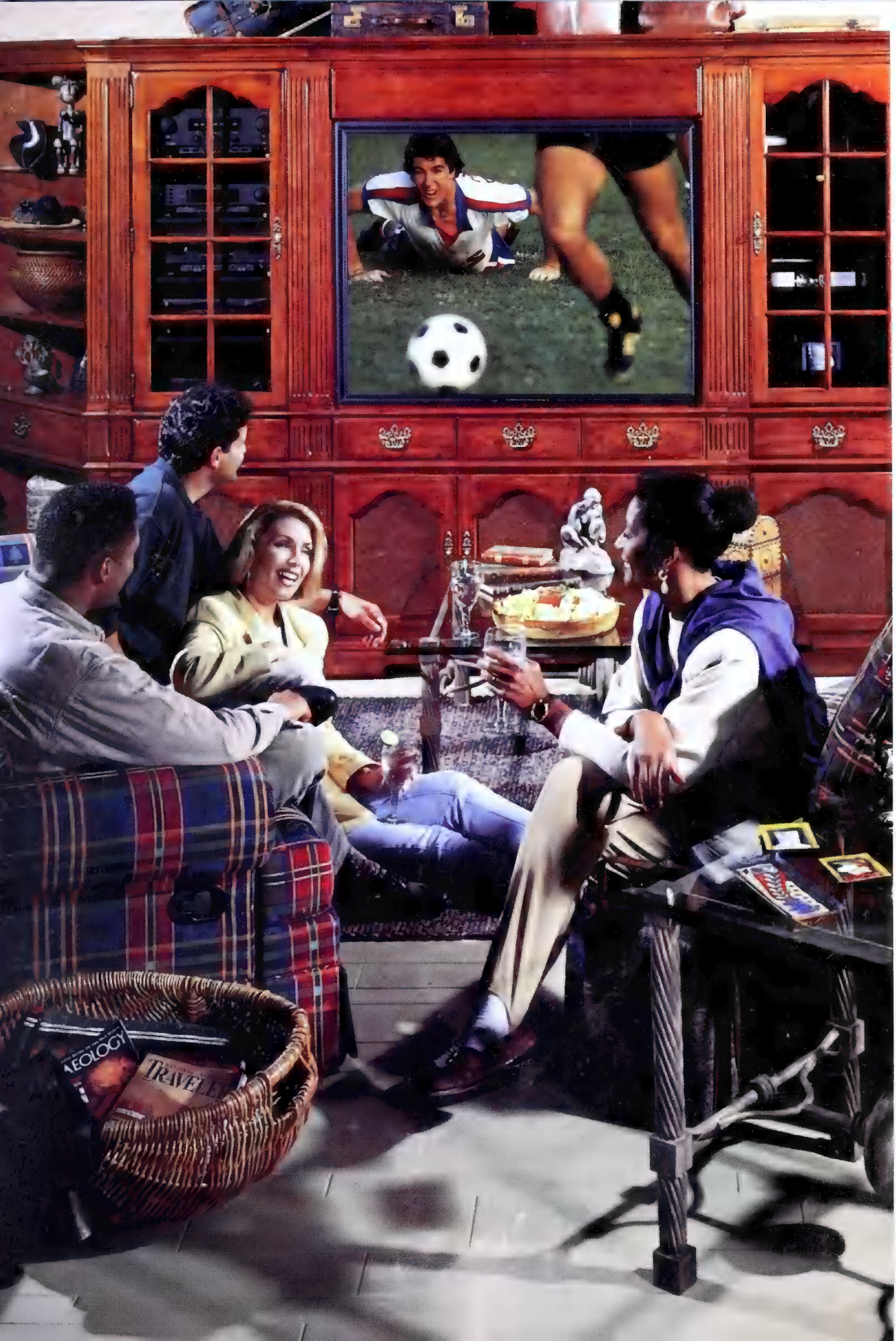
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Palladio's villas

For centuries, architects have copied these glorious country houses of the Veneto, and you can still see the originals if you know where to look

BY FRED R. SMITH

Venice shimmered enticingly across the lagoon as we landed at Marco Polo Airport, but it would have to wait. My traveling companions and I were heading for the hills of the Veneto, where Andrea Palladio created some of the most glorious villas of the Renaissance. In this northern Italian province, once part of the great Venetian Republic, Palladio built 23 country houses between 1537 and 1567. Some compact and formal, others working farm-villas, all were designed for members of the Venetian aristocracy who wanted to escape their Gothic palaces during the hottest months of the year.

My tour of Palladio country was inspired by a visit to Monticello and the University of Virginia at Charlottesville. After learning just how extensively Thomas Jefferson patterned his house and his university after Palladio's villas, I wanted to see the originals for myself.

Although Jefferson never saw a single one of Palladio's buildings, he studied Palladio's *I Quattro Libri dell' Architettura* (*The Four Books of Architecture*). Jefferson pored over these books with elevations and plans of Palladio's buildings and detailed drawings of Greek and Roman architectural elements, and he adapted Monticello's first facade from the Villa Pisani. Jefferson remodeled Monticello but the Palladian influence is still evident, especially in the service wings that extend from the house on either side. Palladio built his wings as arcades that form part of a villa's facade, while Jefferson's are hidden beneath broad verandas, but the idea of making working areas part of the overall plan was obviously inspired by the farm-villas of the Veneto. *I Quattro Libri* have been called the greatest how-to books ever written, because so many architects, before and after Jefferson, used them to adapt or copy Palladio's villas.

Strangely enough for such influential buildings, the villas are not easy to visit. Most are occupied (many by the descendants of the families who built them) and are open to the public only once or twice a week. In fact, opening and closing seasons, days and even hours often change at the whim of the owners. Many a Palladio buff has spent frustrating time peering over walls and through locked gates, glimpsing no more than a columned portico at the end of an allée of poplar trees.

Determined not to let this happen to us, my companions Tom and Sherry Nussbaum and I had done extensive planning while still at home. After making a list of the country houses we particularly wanted to visit (among them Villa Godi, the oldest one, and Villa Rotonda, above, the most famous), I circled the tiny towns nearest each on a large-scale map of northeast Italy. Then I made a schedule for visiting the houses, using opening and closing times from a brochure sent to me by the tourist office in Vicenza. Although this brochure is updated every year, I still took the extra precaution of asking the concierge at >

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Coming Home



Villa Barbaro
Built in the 1550s at Maser, near Treviso, for two Barbaro brothers.

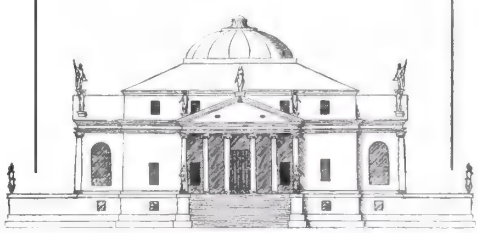
our hotel to phone each villa and double-check the visiting hours.

My homework paid off. In a week-long pilgrimage we were able to see six villas—Barbaro, Emo, Rotonda, Godi, Foscari and Cornaro—as well as Palladio's legendary covered bridge, his magnificent public buildings in Vicenza and



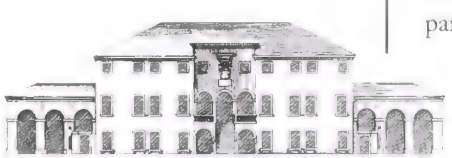
Villa Emo
Built between 1559 and 1565 in Fanzolo di Vedelago near Treviso.

his churches in Venice. We never scheduled more than two villas a day, leaving plenty of time to explore the Veneto, to drive into the foothills of the Dolomites, to meander along the Brenta River. One day we took a winding mountain road to Possagno to find the temple where the 18th-century sculptor Antonio Canova is buried. We shopped for fabric at Tessoria Asolana in Asolo, where rich silks are still woven on 18th- and 19th-century looms. (Frank Lloyd Wright and Greta Garbo were once clients, and owners of nearby villas still are.) We stopped for lunch in Bassano del Grappa when we discovered an asparagus festival in progress, and feasted happily on *asparagi bianchi* prepared in several ways.



Villa Rotonda
Built in the late 1560s near Vicenza with four identical facades.

Each evening we returned to our own villa, the Cipriani in Asolo, a 16th-century house where Robert Browning once lived. Now a 32-room hotel with one of the finest kitchens in the Veneto, it overlooks what can best be called a Renaissance landscape. In the late afternoons we poked about the narrow arcaded streets of Asolo, wandering past the houses of two of its best-known residents: Eleonora Duse, the Italian actress who lived here in the early 1900s, and Dame Freya Stark, the English travel writer who was living here when she died last May. Late in life Dame Freya had returned to Asolo, the town of her girlhood, to carry on the embroidery and silk-weaving workshop once owned by her mother.



Villa Godi
Built between 1537 and 1542 in Lonedo di Lugo near Vicenza.



Villa Foscari
Known as La Malcontenta, built in the 1550s six miles from Venice.

Villa Cornaro
Built in the 1550s on a main street of Piombini Dese near Treviso.



Palladio's Villa Barbaro, also called Maser after the nearby town, was a happy beginning for our tour. The most exuberant of his villas, Barbaro has stucco walls painted pale mustard that create a picturesque contrast to the deep green hill behind it. (Most of Palladio's country villas were built of brick covered in stucco rather than of expensive stone.) Arcaded service wings on either side of the main house end in pavilions with curving facades. These arcades, called *barchésse*, housed wine cellars, granaries, animals and farm workers.

Inside the villa, splendid frescoes, painted by Paolo Veronese of Venice, depict members of the original Barbaro family. In one, the first mistress of the villa—with her children, pets and servants—looks down from a painted balcony. Throughout the villa, trompe l'oeil architecture combines with the real: painted doors open to a child entering a room and a huntsman (a Veronese self-portrait) returning from the woods. Windows opening to views of antique ruins are painted next to real windows through which one sees the landscape.

This villa, like some others we saw, was sparsely furnished in authentic 16th-century fashion with occasional tables and Venetian folding chairs, much like the portable furniture the original owners moved back and forth between town and country. Frescoed walls decorated these rooms permanently and less expensively than paintings, tapestries and draperies.

That afternoon, after getting lost and wandering for an hour in the farmland around the walled town of Castelfranco, we finally found Villa Emo—at the end of a detour with no signposts or directions in sight. But the trip was worth it: Emo was a stunning sight across a field of scarlet poppies. Built as a larger, more serious farming estate than Maser, Emo has *barchésse* of eleven arches stretching out on either side of the Tuscan-columned great house. The severe facade and the wide ramp (instead of stairs) leading to the entrance level make Emo somewhat forbidding, but frescoes in the grand *sala*—lavish and lusciously colored—create a different mood. Each panel, elaborately framed in trompe l'oeil classical columns, depicts scenes from the life of the great Roman general, Scipio, and allegories of the arts. An especially charming fresco on the ceiling looks >



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Faded graffiti on the rear portico of the Villa Cornaro was left by a visitor in 1690. It reads: "to escape the plague in Venice"

like a pergola covered in vine leaves and grapes beneath a brilliant blue sky.

On Wednesday, the only day when the interior of La Rotonda is open, we set out to see this most famous of all of Palladio's creations, set dramatically on a hill just outside Vicenza. Built in the late 1560s as country retreat for Paolo Almerico, a papal prelate, the Rotonda was never a farm and had no need for *barchésse.* Each of its four facades is identical, with a grandly scaled columned portico and a wide flight of entrance steps. The dome, so perfectly proportioned on the exterior that it seems low and unobtrusive, soars on the inside like a cathedral ceiling and is completely covered with frescoes and plaster adornments. The Rotonda draws thousands of visitors a year, ranging from casual tourists who come to stroll around the outside (the grounds are open almost every day) to serious students like those we saw from a Swiss architecture school. Several were expertly measuring the arches and columns while others sketched the weather-worn statues adorning the low wall that surrounds the villa.

The next day, on our way to the very first villa that Palladio designed, the starkly simple Villa Godi at Lonedo, we stopped at Bassano del Grappa to see the Ponte degli Alpini (1570), Palladio's picturesque covered bridge across the Brenta. Painted deep brown, the wooden bridge has been rebuilt and repaired several times since the 16th century, but always according to Palladio's original design.

No Palladian pilgrimage would be complete without a visit to the Teatro Olimpico in Vicenza, and we felt especially lucky to be there for a Monteverdi concert on Friday night. We spent the afternoon roaming Vicenza's streets, walking past arches and loggias, palaces and chapels all designed by Palladio, who is buried in the Corona church just off the Corso Palladio. His statue stands in the Piazzetta Palladio next to the basilica he designed with arched loggias of white marble that dominate the square.

The Teatro Olimpico, on the other hand, is not much to look at from the outside—an unprepossessing building hidden behind a high stone wall. But the stage, with its permanent set for a Renaissance street scene, is a tour de force of trompe l'oeil effects: part painted backdrop, part real arches, niches, fluted pilasters and columns. Only a few yards deep, it is so brilliantly designed that each of the three streets looks several blocks long. As the Monteverdi choruses soared above the columns and arches, I counted 100 classical statues in the tiers above the stage and around the periphery of the Roman-style auditorium.

On Saturday morning we set out along the Brenta Canal to see the Villa Foscari, called Malcontenta. Villa after villa faces the Brenta on this stretch between Padua and Venice, and in the 16th century a barge plied between the two cities. Today a sight-seeing *burchiello* takes tourists on a villa cruise.

Malcontenta was undergoing restoration, its elegant columns on their high base covered in scaffolding, but Tom and Sherry thought it the only villa they could move right into. The Foscari descendants have made the great central room country-house comfortable while still preserving its 16th-century character—cruciform in shape and joyously frescoed. La Malcontenta herself is painted standing in a doorway. Legend has it that this Venetian lady was so flirtatious her husband exiled her here.

In the village of Piombino Dese, the Villa Cornaro, a rare town villa, opens right onto the main street. Its facade—a two-story portico with Ionic columns on the lower level, Corinthian on the upper—was the prototype for two great houses of South Carolina: the Miles Brewton mansion in Charleston and Drayton Hall just outside. At the gate we were surprised by a woman in T-shirt and denim skirt who greeted us with "Hi! I'm Sally Gable." Six years ago, Gable and her husband, Carl, residents of Atlanta, Georgia, saw an advertisement for a Palladian villa in *The New York Times Magazine.* They flew to Italy and were so enchanted that they bought it. Sally Gable spends the spring and fall here; her college-age children and husband visit when they can. On the rear portico, a twin of the columned front, Gable showed us faded graffiti left by a Cornaro cousin who visited the family in 1690. It reads: "to escape the plague in Venice."

We finished our Palladian tour in style, going to Venice to see his great churches, Il Redentore and San Giorgio Maggiore. As our launch glided past San Giorgio, Tom, Sherry and I gazed at its soaring columns and temple portico shining white across the Grand Canal, and beamed at one another with proprietary pleasure. ■

Fred R. Smith writes about travel, architecture and design.

TRAVEL TIPS

Alitalia flies nonstop daily from New York to Milan, with a plane change to Venice. The connecting flight waits for transatlantic passengers and baggage. For flight information, call 1–800–223–5730; in New York, 212–582–8900.

Hertz has a fly-drive program you can book through Alitalia. With your boarding card you get one free car-rental day per person, maximum two days. Reserve 48 hours in advance, Italian time. To rent from Hertz, call 1–800–654–3001.

The Villa Cipriani in Asolo is a good central location for Palladian touring. Some villas are 15 minutes away, and none is more than an hour. Double rooms are from $190–$218 per night, subject to exchange rates. Book through CIGA Hotels 1–800–221–2340.

Most villas are not heated and therefore are open only from mid-May to mid-October. The tourist office in Vicenza has a pamphlet, "Vicenza, the Villas" and a list of opening days and times. Write Azienda Promozione Turistica, 5 Piazza Duomo, 36100 Vicenza, Italy; or call 011–39–444–320–854.

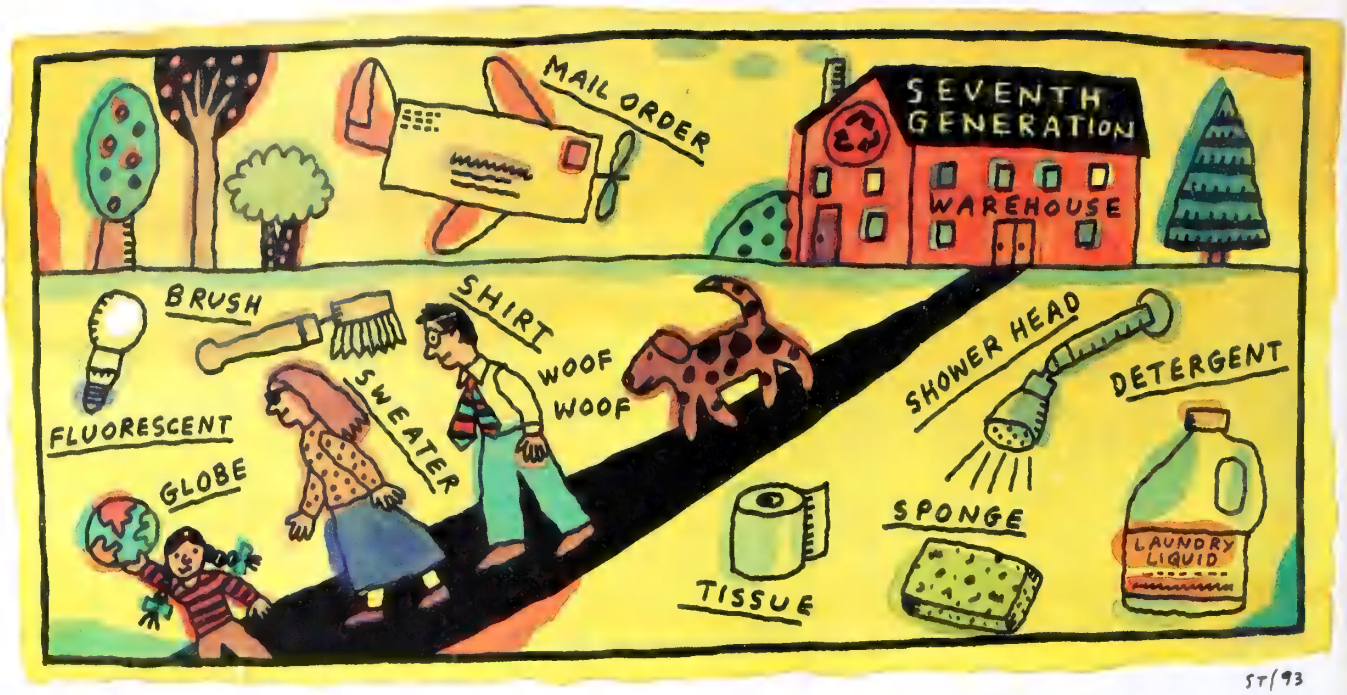
For a *burchiello* brochure, write to Siamic Express, 42 via Trieste, 36121 Padova, Italy, or call 011–39–49–6609–44; fax 011–39–49–6628–30.



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The green marketeer

The eco-friendly mail-order company Seventh Generation is like a marriage of L.L. Bean and Friends of the Earth

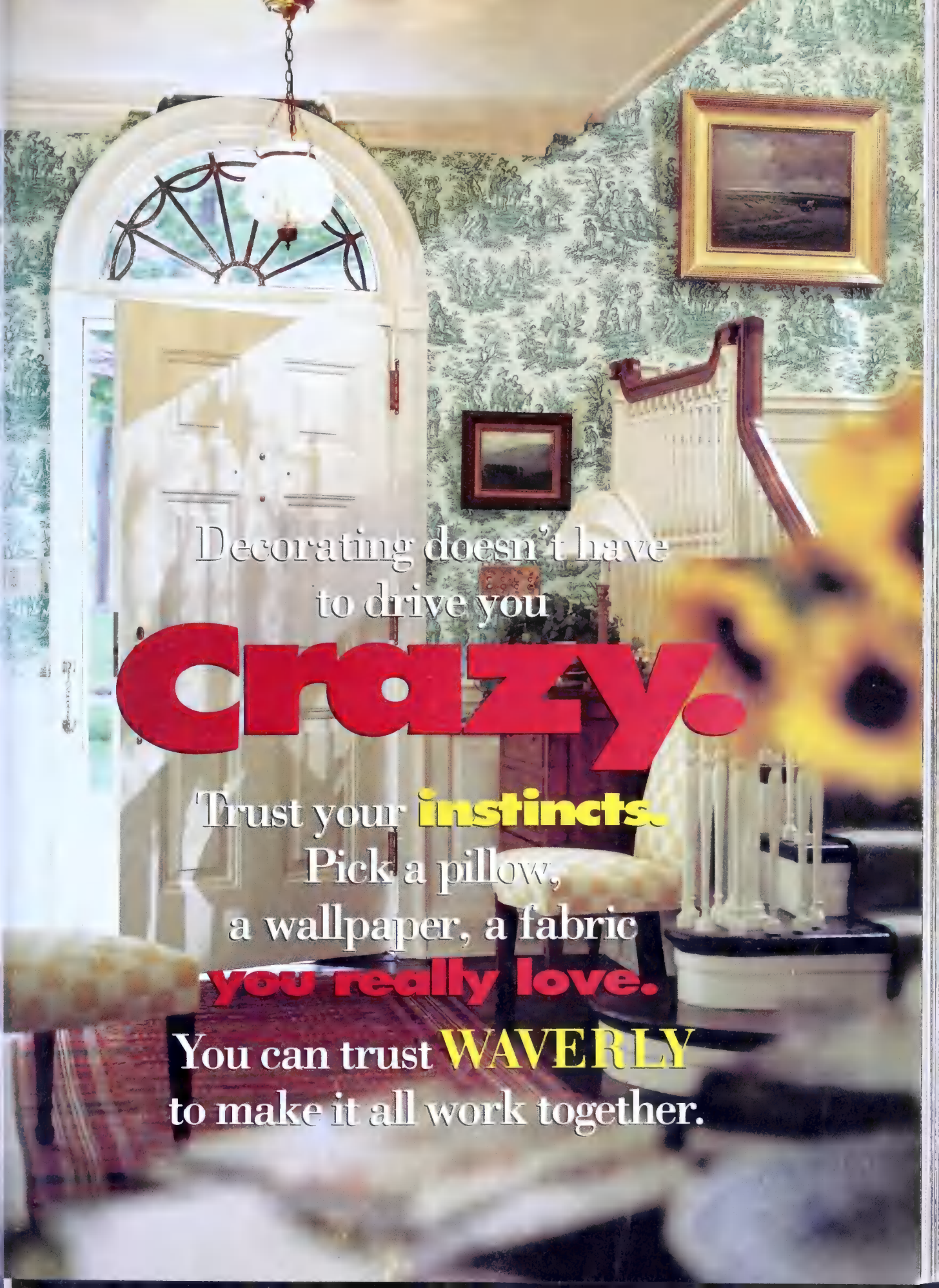
BY LAUREN PICKER

Ever since the twentieth anniversary of Earth Day in 1990, "Recycled!" has nudged aside "New and Improved!" as the marketing mantra of the hour. But at Seventh Generation, an eco-friendly mail-order company based in Colchester, Vermont, green is more than a sales gimmick; it's a way of life. Looking for phosphate-free dishwasher detergent, a low-flow shower head or energy-saving compact fluorescent bulbs? Seek no further. Every environmentally sound product you can imagine—and even some you can't—is available through the Seventh Generation catalog (printed on recycled paper with vegetable-based inks) and at the company's shop in Burlington, Vermont.

An eco-clearinghouse of sorts, Seventh Generation hawks its own brand-name goods as well as carefully selected items manufactured by other companies and even by small family businesses. Household products don't come much greener unless they're picked off a tree. "Seventh Generation gets a top [environmental] rating," notes Jonathan Rose, an environmental researcher for the guide *Students Shopping For A Better World.* Simply packing a product in a recyclable container isn't enough to pass muster. From the ingredients and manufacturing process to actual use and disposal, Seventh Generation carefully considers the ecological impact of every item. Even the manufacturer's environmental record is reviewed. "It's this endless process of asking questions about what we're doing," says president and chief executive officer Jeffrey Hollender.

Still, greener-than-green isn't an easy sell. Most homeowners aren't wiping down their stove tops with natural Citra-Solv or polishing smudged mirrors with ammonia-free glass cleaner. "There's a misconception that because a product is good for the environment it has to cost more and perform less effectively. That's categorically not true," insists Hollender, dressed in a stylishly wrinkled button-down and khakis. "You don't have to sacrifice to do the right thing environmentally," says the green marketeer, noting that his company refuses to introduce new products that are inferior to supermarket brands.

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as clean as Tide does—and do the job for fewer pennies per wash. That's not to mention the environmental benefits of using a vegetable-based detergent free of toxic brighteners and synthetic fragrances. According to Seventh Generation, their customers, by using eco-friendly laundry liquid and other products, have saved more than 29,251 trees; 493,000,000 gallons of water; 33,337 square feet of landfill and 30,000 tons of greenhouse gases. And such savings seem likely to grow.

"Seventh Generation has done a very good job of educating consumers, which is important in helping to create a new generation of environmentally conscious shoppers," observes Joel Makower, editor of "The Green Consumer Letter" in Washington, D.C., and author of *The E Factor: The Bottom Line Approach to Environmentally Responsible Business* (Times Books, 1993).

Indeed, consumer attitudes are already undergoing a sea change. In 1988, before the company began selling products under its own name, Seventh Generation decided to market toilet tissue made of recycled paper. The very concept was so shocking that the manufacturer refused to indicate on the label that the product was made out of recycled fiber, insisting that the tissue would never sell. To inform customers that the product was recycled, the company had to spell it out in the catalog copy. Today, Seventh Generation's toilet tissue wears its pedigree on its packaging. Rated the best "environmental" tissue by *Consumer Reports*, it is the company's most popular item, accounting for 5 percent of all sales.

Seventh Generation has come a long way since its origins as Renew America, a failing environmental catalog put out by a nonprofit organization of the same name. And so has Jeffrey Hollender. A college dropout living in Canada during the 1970s, he was inspired by Ivan Illich's *Deschooling Society* and set up a nonprofit learning exchange, offering classes in crafts, political poetry and alternative health care. In 1979 Hollender returned to his native New York City, where he found financial success by starting another adult education program; this one featured courses like "The Art >

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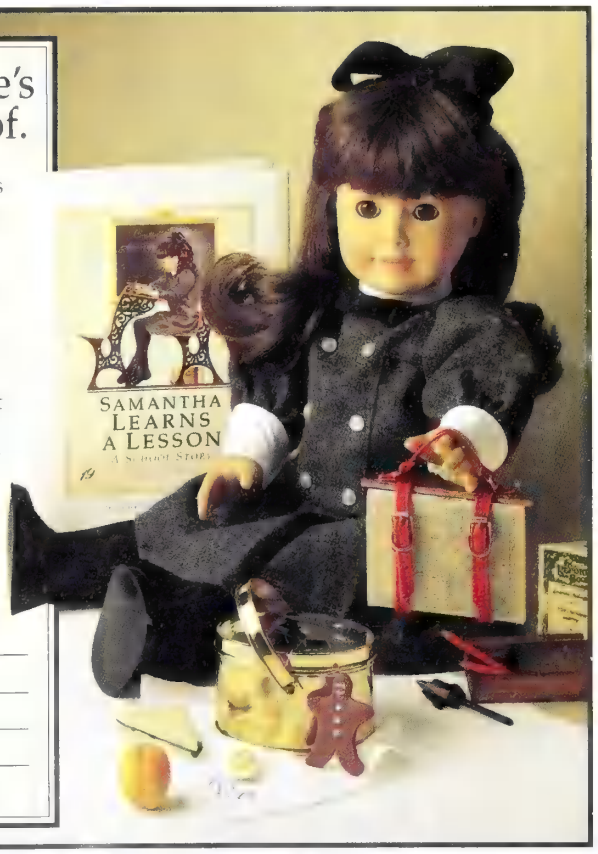
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of Flirting" and "How to Marry Money." Recalls the 38-year-old father of two, "I had lost my way." He eventually sold the business to Warner Communications and went on to write a book, *How to Make the World a Better Place: A Guide to Doing Good.*

In 1989 Hollender teamed up with Alan Newman, a Vermont mail-order whiz who had taken over Renew America the preceding year. Newman renamed the catalog Seventh Generation in homage to the Great Law of the Haudenosaunee: "In our every deliberation we must consider the impact of our decisions on the next seven generations."

At the warehouse that Seventh Generation calls home, the congenial atmosphere is more evocative of a college newspaper than of a company with an eye on the profit margin. Hollender (Newman has moved on) shares a workspace with several staffers; desks are marked with hand-lettered signs (first names only). Weary employees can take refuge in the nap room or work off some stress at the Ping-Pong table; a masseuse visits once a week. There are even a washer, dryer and energy-saving drying racks on-site.

In the shipping area, Seventh Generation's labeled boxes stand alongside cartons marked "Weight Watchers Rice Pilaf Mix." (Some 10 percent of all orders are shipped out in other companies' excess boxes; in this way, Seventh Generation makes use of something that would otherwise be thrown away.) And products are packed not in Styrofoam, but in shredded catalogs and unused paper mill remnants.

These practices and others like them reduce waste *and* save money. "Our philosophy is that it's as important to be green inside as it is to be green outside," Hollender explains. That philosophy is paying off: Last year gross sales approached $8 million, up from $100,000 in 1988. As Hollender would be the first to say, you *can* do well by doing good—and still get your laundry clean. ■

To order Seventh Generation's catalog, send $2 to Seventh Generation, Dept. HB, Colchester, VT 05446-1672.

Lauren Picker frequently writes on environmental topics for House Beautiful.



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Pleasures of paperwork

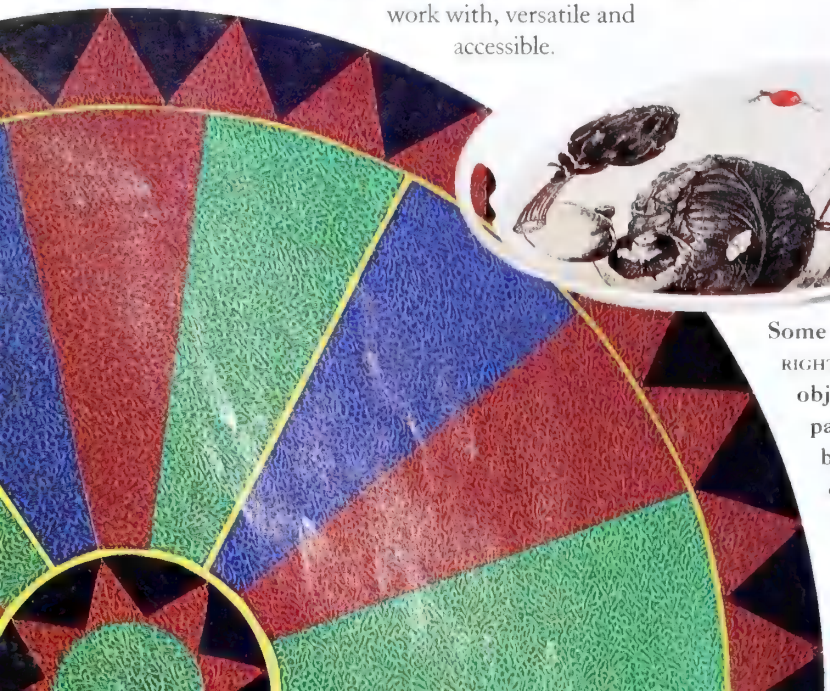
The age-old art of decoupage, updated with modern techniques, offers an easy, surprisingly elegant way to transform the humblest of surfaces into one-of-a-kind designs

BY JILL KIRCHNER

Say "decoupage" and some people picture amateurish crafts projects circa 1970, but Donna Lang and Lucretia Robertson, authors of the new book *Decorating With Paper* (Clarkson N. Potter, Inc.) coming out in November, offer a far more sophisticated approach. They use paper of all kinds to embellish everything from window shades to wastepaper baskets. Paper's pluses are many: It's inexpensive, easy to work with, versatile and accessible.

While the traditional techniques of decoupage are meticulous and time-consuming (twenty coats of varnish, *minimum*), updated methods and materials produce much the same results with far less effort (two to three coats of quick-drying polyurethane). Instead of sacrificing valuable prints, you can use a color laser copier to faithfully reproduce images in just the right size for your project. Or you can use (or reuse) gift wrap, handmade paper, calendar pages, wallpaper remnants, book illustrations, antique cards—almost anything—to create distinctive designs.

In Venice in the 17th and 18th centuries, decoupage was called "l'arte del uomo povero," literally, "poor man's art," because it provided an inexpensive way to mimic costly lacquerwork furniture from the Orient. It soon gained popularity >



Some examples of cut-paper work (ABOVE, LEFT TO RIGHT): An unfinished wood box from IKEA becomes an objet d'art when topped with handmade pressed-leaf paper. Fruit motifs cut from wallpaper dance across the bottom of a kitchen shade. Copies of old shell prints on a sea of stipple-textured paper enliven an oceanside table. LEFT: A geometric pattern of faux-finish papers mimics the look of costly stone inlay. INSET: Black-and-white copies of cookbook drawings grace a simple metal tray from IKEA.



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in England, Germany and France (the term is taken from the French word *découper*, to cut) and became a favored pastime of the wealthy.

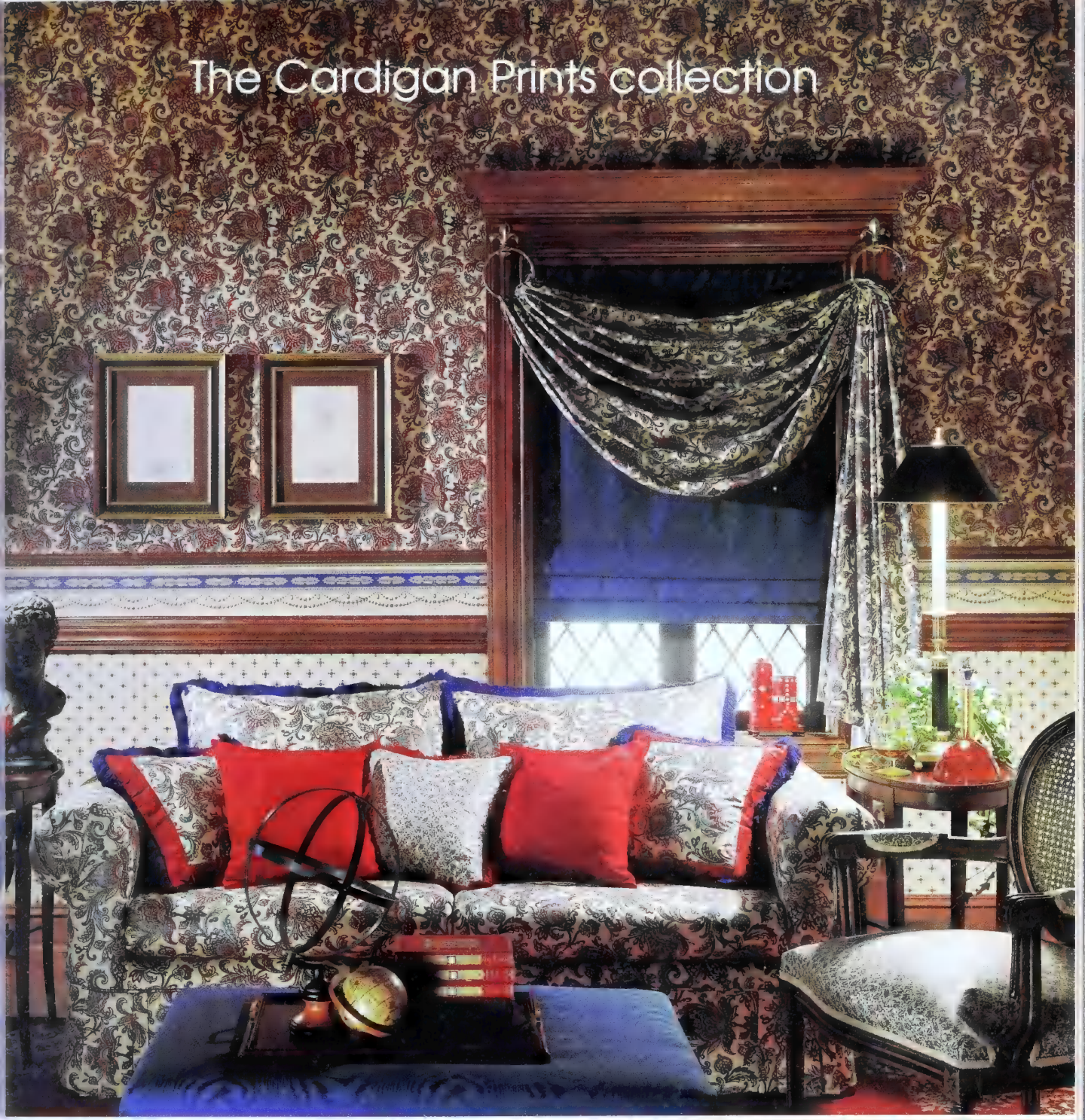
Today the art of decoupage offers the same pleasures (and the low-cost design alternative) without all the fuss. Your projects can be as simple or elaborate as you choose: A tray decorated with Victorian stickers or old photographs and topped with a sheet of glass doesn't even require the usual sealant; or you might cover a tabletop or folding screen in layers of paper and cutout images.

The basic technique: Prepare the surface by filling, sanding and priming or refinishing as needed. If you are using a photocopy, seal it first with an aerosol fixative to prevent colors from running or fading. Apply the cut images with slightly thinned white glue; apply wallpaper or borders with a border adhesive. Seal the surface with several coats of polyurethane, or if you prefer an aged look, use varnish.

Lang and Robertson are never limited by a paper's original design. They freely cut and recombine elements from wallpapers and prints to create patterns that are their own. By using papers and memorabilia that have meaning to you, and arranging them to suit your fancy, you can create one-of-a-kind heirlooms of *your* own. ■



Another paper project (ABOVE LEFT) bestows a literary pedigree on an old pine cupboard (and hatbox) with Brunschwig & Fils trompe l'oeil library wallpaper. ABOVE RIGHT: "Stone" walls were created from crumpled grocery bag "blocks" sponged with earth-toned paints. RIGHT: A memorabilia screen, wallpapered and topped with color copies of 19th-century fashion illustrations, is crisscrossed with ribbons in which to tuck bits of ephemera.



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Fête des fleurs

Les Journées des Plantes de Courson, where the best nurserymen in France show their wares, is inevitably—and favorably—compared with London's Chelsea Flower Show

BY CHRISTOPHER PETKANAS

The English have always had a good laugh over those "ghahstly" red salvias in the parterres of Loire Valley châteaus. Finding the Cartesian Le Nôtre-isms that govern traditional French garden design too uptight for words, some British gardeners even wonder why their neighbors on the other side of the Channel don't just throw in the trowel. And everyone knows or has heard of a gentleman *jardinier* from Gloucestershire who settles in France, only to discover that the paucity of good plant material makes it impossible for him to create a decent border.

But the biannual flower show held at Domaine de Courson, a château 22 miles southwest of Paris, has made even England rethink its stereotypes. Founded in 1982 and officially known as Les Journées des Plantes de Courson, the three-day event is inevitably—and favorably—compared with the mother of them all, London's Chelsea Flower Show, now in its eightieth year. Patrice Fustier, who, with his wife, Hélène, founded Journées, gets right to the heart of the budding flower-show wars when he says, "For diversity, *(Continued on page 67)*

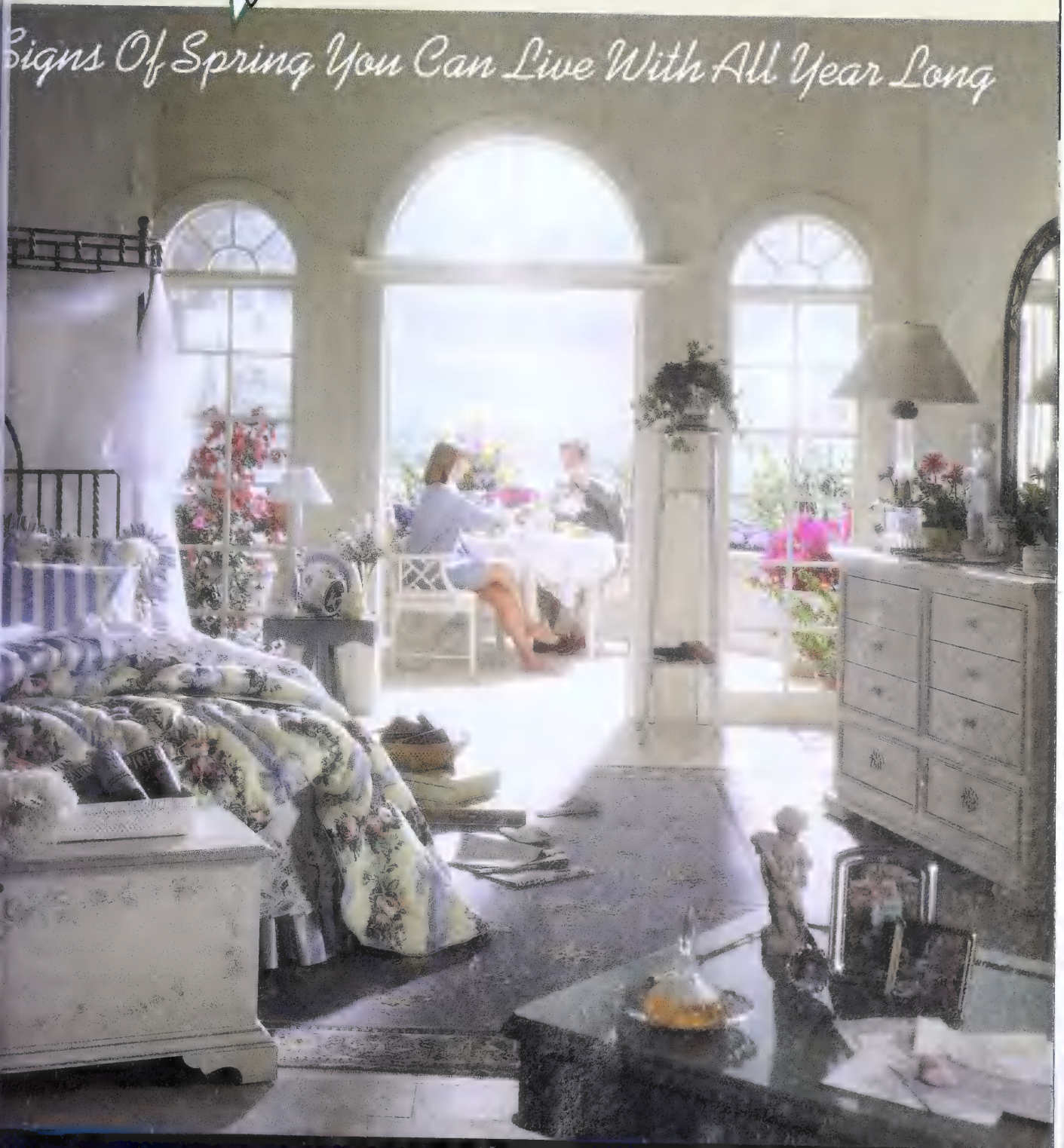
Unlike its British counterpart, the Chelsea Flower Show, which is crowded and hectic, the Courson show (officially called Les Journées des Plantes de Courson) is a wanderer's dream. CLOCKWISE FROM TOP LEFT: **Salvias from Pépinière de la Foux; roses in brilliant pots; the 1676 château at Courson; reproductions of antique pots; handmade paving tiles.**

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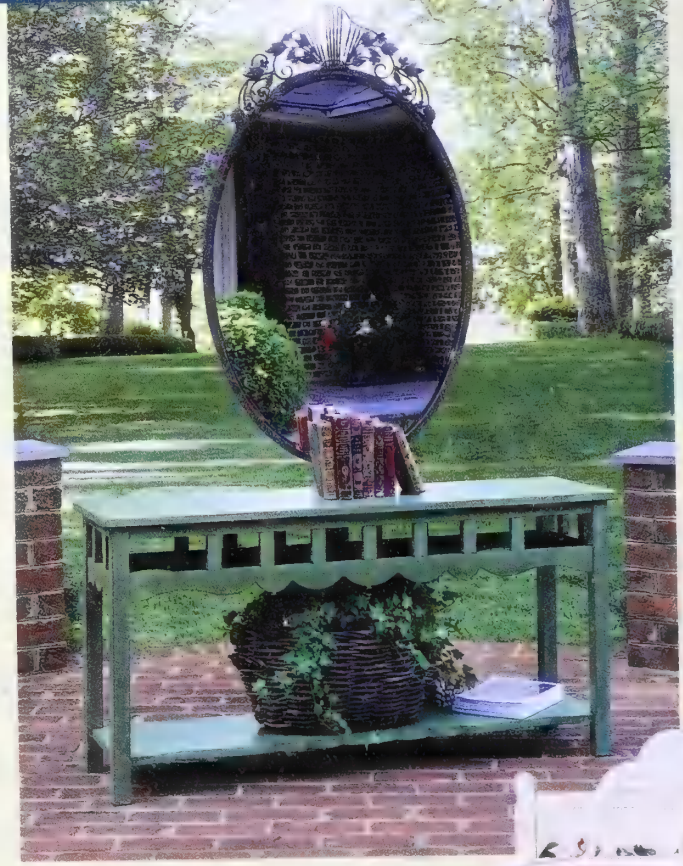


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Continued from page 62

Many attendees with long experience at Courson make Pépenière et Paysages a first stop. This nursery from the Rhône Alps offers more than fifty species of magnolias

we are as good as the best—there is not a single plant at Chelsea that you don't find at Courson. And I am happy to say that the quality *chez nous* is sometimes even better."

The diversity Fustier refers to embraces perennials, shrubs, trees, threatening-looking carnivorous plants, aquatics in pools dug specially for the show, alpines, impossibly bosomy hydrangeas, bougainvilleas and daturas from the Côte d'Azur, and stylish bamboos from the old pottery town of Anduze in the Cevennes mountains. Although foreign purveyors are welcome and do participate (including, as a matter of fact, some from England), most of the nursery people are French. No one doubts the assumption that they are the country's best.

Staged in a corner of the 86-acre park at Courson, the event also includes booths filled with hand-blown hurricane lamps and teak tables to sit them on; gently worn, irresistibly nostalgic antiques like watering cans and wheelbarrows; pottery; statuary; paving tiles; potpourri; state-of-the-art tools; botanical watercolors (artists are present and pleased to meet you); practical accessories like gloves, leaf bags, aprons and straw hats.

With its friendly boutique atmosphere and naturalistic setting under the famous cloud-strewn skies of the Île-de-France, Courson is for connoisseurs and neophytes alike. Last May, 20,000 people turned up to shop at the stands of 150 exhibitors. (The same month 750 stand-holders at Chelsea attracted 180,000 visitors.) When Roy Strong, the English author of garden-design books, attended in 1992, he wrote that Courson had "a delectable, fresh, amateur pell-mell air about it. What it lacked in finish it more than made up for in joie de vivre." This year garden writer Robin Lane Fox admonished his fellow Brits for all their unkind jokes at the expense of the French, and urged them to go. "The show has a wonderful feel of informality and weekend market which has still not been lost to its huge success," he noted.

Hélène Fustier does not discount the glamorous high-society patronage of such gardeners as Princess Greta Sturdza, whose Le Vasterival in Normandy is famous for its azaleas and rhododendrons. Nor does Fustier take for granted the attention shown by landscape architect Pascal Cribier, one of a team working on the Tuileries gardens in Paris, and American garden designer Madison Cox, the author of *Artists' Gardens* (Abrams, November 1993). And yet what interests Fustier most is the nurturing of what she calls "a new public." Gardening has taken on an importance that was unthinkable in France even ten years ago. The French are interested in plants, but are not always knowledgeable. At Courson, they ask ingenuous questions like, "Will it be hard to grow?" "Is it pretty when it flowers?" Exhibitors are unusually willing to share their expertise.

What's in it for the American gardener? The jump on new Continental trends and a cash-and-carry policy that will probably find you clutching a half-dozen nascent clematis for the plane ride home. (Note: U.S. Customs allows seeds and certain bulbs into the country, but a special permit is required from the Department of Agriculture for plants and shrubs.) Chelsea has traditionally frustrated attendees, not just with its hurly-burly atmosphere, but with its iron refusal to allow selling until the final day. At Courson, selling begins on the afternoon of day one, but stands also have fixed displays, ensuring that there is something for visitors to look at until the show's last moments.

Tom Cooper, editor of *Horticulture* magazine, thinks highly enough of Courson to have brought over a group of Americans in May 1993. The group saw signs of what Patrice Fustier identifies as the new "back-to-natural" movement. "Whereas in recent years in France the trend has been toward formal, rectilinear gardens, now it is loose and supple," he observes. "As a reaction to the mode for pale and tender colors there is a whole palette of strong yellows that evokes the Italian Riviera of the twenties and thirties. And Gilles Clement, who recently designed the Parc Citroën along the Seine in Paris, is talking a lot about black flowers like dark iris and violas."

Fustier says fashions in gardening are so international now that if a plant pleases the French there is every reason to believe it will please not only Americans, but the Germans and the Dutch as well. "A newly introduced peony with good color that does well in both sun and shade, that is easy to grow—the professional will want to buy it at Courson, and the amateur will want to order it at home," he says.

Many attendees with long experience of Courson make the Pépinière et Paysages a first stop. This nursery from the Rhône Alps offers more than fifty species of magnolias, as well as a catalog of endangered fruits. Pépinière de Coudray from Haute-Normandie is famous for its shade- and peat-loving plants, Asiatic primulas, gentians, *meconopsis* and lilies. Despalles, of Paris, specializes in hostas, orchids and bulbs.

The Fustiers knew little about gardening before launching Courson. The show has its roots in the 1976 drought that left many of the château's celebrated rhododendrons almost dead. The drought triggered the rehabilitation of the park and the interest of a botanical society wanting to visit. One of the group's members, a nurseryman, asked if he could try selling plants, and the Fustiers agreed. If people buy plants that thrive, Hélène said to herself, they will return the next season, and the next and the next. That, of course, was eleven years ago. She was absolutely right. ■

Domaine de Courson, 91680 Courson Monteloup, France. Telephone: 011-331-64-58-9012; fax: 64-58-9700; Paris office: (1) 45–55–4174; fax: (1) 47–05–1091.

Upcoming Journées des Plantes: October 15–17, 1993 and May 20–22, 1994.

Christopher Petkanas is the author of At Home In France *(Rizzoli, 1990).*





Visitors keep busy shopping, noshing and sightseeing. TOP TO BOTTOM: Many Oriental rugs in Jaffa's flea market are brought by recent Russian immigrants. Nahalat Benyamin cafe serves sweet and salty blintzes. Perhaps reacting to the city's austere rectangular buildings, a few architects have designed what's known as seashell architecture; one example is Leon Gaignebet's "House on HaYarkon Street" (181 HaYarkon).





Inside Tel Aviv

Built as a model city for Jews, this seaside town, with its International Style architecture, vibrant shops and outdoor cafes, offers something for everyone

BY MARIA STIEGLITZ

Hechal Yehuda (TOP CENTER) is a scallop-shaped Sephardic synagogue near Ibn Gvirol. In the artists' quarter of Old Jaffa, TOP TO BOTTOM: handblown Israeli and Hebron glass; hand-embroidered Druze pillowcases and tapestries—all at Maskit. Minaret overlooks the Mediterranean. BOTTOM CENTER: Old Jaffa's clifftop park has outdoor sculpture and the best view of Tel Aviv's coastline.



"Tel Aviv plays and Jerusalem prays," say the Israelis. But Tel Aviv—with its Mediterranean climate, outdoor cafes and two and a half miles of beaches bordered by a Rio-inspired promenade—is no mere playground. Israel's financial, commercial and cultural hub, this seaside metropolis (pop. 330,000) is home to Tel Aviv University, the Israel Philharmonic, six ballet companies and eight daily newspapers.

Tel Aviv was founded in 1909 by European Jews who had emigrated to what was then Palestine (and part of the Ottoman Empire) to establish a Jewish homeland. Determined to build a modern secular city, the founding fathers bought seaside >







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property about a mile north of the ancient port city of Jaffa, and Jewish workers began building on the sand dunes. (In 1950, Tel Aviv and Jaffa became one municipality, Tel Aviv–Jaffa.) Half the city was built during the pre-State era, when the Turks (1515–1917) and British (1917–1948) ruled Palestine, and much of its architecture and design reflects this history. The curving corner buildings with arches and balconies date from the Turkish period; the gardens and lush plantings were introduced by the British; and the boxy, white International Style buildings went up beginning in the 1930s.

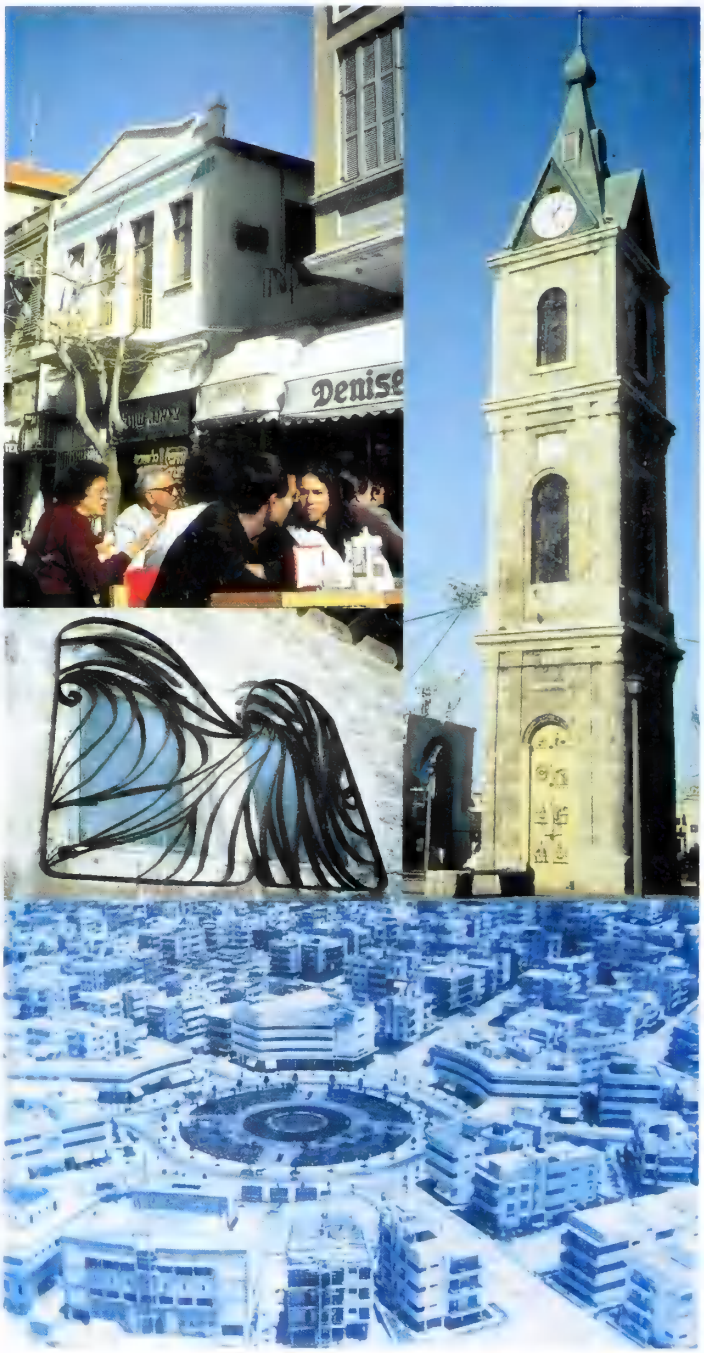
Since the mid-1980s, "Lev" Tel Aviv (the heart of Tel Aviv, smack in the middle of the city) has been undergoing a renaissance. Spurred by tax incentives, young homeowners and developers are reinvigorating the commercial and residential triangle bordered by Bograshov, Yehuda HaLevy and Allenby streets. Cranes and scaffolding are everywhere as International Style apartment houses are restored and high-rise hotels, condos and commercial buildings are erected.

ARCHITECTURE: Inspired by European garden cities, the founding fathers wanted Tel Aviv to have wide boulevards, parklike malls and single-family houses with gardens. However, Lev Tel Aviv evolved into a crowded center with short blocks lined by apartment buildings in a pastiche of styles. Thanks to British town planner Patrick Geddes, date palms and orange and jacaranda trees blossom along the sidewalks; his 1926 plan for Tel Aviv recommended landscaping residential streets so pedestrians would feel as though they were walking through a garden.

Pick up a street map at your hotel and spend a morning strolling through Lev Tel Aviv. Along Nahalat Benyamin, Allenby and Achad HaAm streets, many Oriental Eclectic buildings have been rehabbed and painted in pastel hues. During the teens and twenties, Jewish architects mixed Islamic motifs (domes, ornate wrought-iron balustrades, decorative ceramic tiles) with European forms to create this fanciful style. At the same time, the Bezalel Art Academy in Jerusalem developed a distinctive style of ceramic tiles in which Old Testament scenes were depicted within Islamic keyhole, floral and geometric borders. Don't miss the stunning Bezalel tile fireplace and columns, domed ceilings and Arab-style tiled floors in the modern Oriental Bialik House (22 Bialik St.). Architect Joseph Minor designed the house (now a museum) and its craftsman-like furniture in 1924 for Israel's national poet, Chaim Nachman Bialik.

During the thirties, German-Jewish refugees more than doubled Tel Aviv's population, and the city expanded northward. Nineteen Bauhaus-trained architects including Erich Mendelsohn worked in Palestine, and they were joined by Jewish architects who had studied with such modern masters as Le Corbusier. Simple lines, unadorned white facades and functional layouts appealed to Jewish pioneers, who denounced ostentation and sought to build a new socialist society. In fact, more International Style structures were built here than anywhere else. Novelist Joseph Aricha, struck by the white stucco buildings, tagged Tel Aviv "The White City" in 1933. Fine examples stand within several blocks of one another. Notice the graceful curves of the El Al Building (32 Ben Yehuda St.), the commercial buildings surrounding Dizengoff Circle, and the hairpin curve and rooftop pergola on HaGilboa 1.

Adapting the International Style to the Mediterranean >



CLOCKWISE FROM TOP LEFT: **Oriental Eclectic architecture is a backdrop for cafe sitters. Landmark Jaffa Clock Tower. Dizengoff Circle, as seen in 1935, was designed to draw people from surrounding streets to the social center. Old Jaffa window grilles.**


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climate, Bauhaus architects built on pillars and they limited structures to three stories, allowing evening sea breezes to cool the city. Windows were recessed, narrowed and shuttered to keep out summer heat. On Rothschild Boulevard, once Tel Aviv's most elegant address, note the vertical ribbon windows on #82, #93 and #117. During the sixties and seventies, the best buildings continued to be elevated. In North Tel Aviv, Yaacov Rechter balanced the Hilton Hotel's Escherlike cubes on concrete triangles. Supported by slender gray pillars, Motti Ben Horin's Asia House (4 Weizmann) floats atop a glass-walled gallery-lobby. Next door, the curving sides of A. Yasky's triangular IBM Building rise above a green glass pedestal.

When the architects did touch ground, patterned pavements became part of their schemes. Rechter's swirling marble-cake promenade is Tel Aviv's most popular social space. Bronze sundials, wooden pergolas, palm trees, movable chairs and the sea view attract joggers, strollers and seat-warmers of all ages.

NEIGHBORHOODS: In the early seventies, the municipality rehabbed working-class Jaffa's old clifftop section into an artists' and tourists' quarter. Today Old Jaffa's narrow, hilly stone streets, arched walls and courtyards house galleries, antiques shops, restaurants and residences. Jaffa, the area surrounding Old Jaffa, is worth seeing for its many 19th-century buildings. From Ben Yehuda Street, hop a No. 10 bus to the landmark Jaffa Clock Tower (begun in 1901) and devote a day to exploring. Free walking tours start at the Clock Tower on Wednesdays at 9:30 A.M. Or use *Jaffa Guide, A Visitors Guide to Old Jaffa,* which is $4 at the Tel Aviv-Jaffa Antiquities Museum (10 Mifratz Shlomo).

The best view of Old Jaffa is from the docks. Step around the fishermen repairing their nets to see the precarious cliffside collage of minarets, domes, houses and a lighthouse. Don't miss the ongoing archaeological dig in Kedumim Square; perfume bottles, flasks and other artifacts from the dig are displayed in the Antiquities Museum (formerly the 19th-century Turkish Government House). Cross Yefet Street, which separates Jaffa and Old Jaffa, to the daily flea market off Ole Zion Street. Bargain before buying Oriental rugs and Syrian brass bowls inlaid with copper and silver. Locals line up three-deep at Abulafia's (7 Yefet St.) for oven-fresh *bourekas* (flaky puffed dough filled with mushrooms, cheese or grilled meat). Take a Yefet Street bus to see the 19th-century Turkish mansions. Get off at Ajami, a recently restored neighborhood of elegant Arab houses. On the way back, visit Ceramica Eitan (6 HaDolphin St.). In the studio of his old Arab house, Bezalel ceramicist Eitan Gross paints biblical fruits, grains and flowers on tiles and plates.

Tiny, enchanting Neve Tzedek, the first (1887) Jewish suburb outside Jaffa, is a twenty-minute walk north of Jaffa on HaMered Street. Turn right on Chelouche Street; when you can peer over the terra-cotta rooftops, you're there. The one-story, Arab-style, jelly-bean-colored houses have two rooms connected by a courtyard and enclosed by a wall that fronts wagon-width streets.

SHOPPING: The city's best shopping is in Lev Tel Aviv. Quirky Sheinkin Street is a hodgepodge of cozy old family-owned stores and stylish new craftsman-run shops, cafes and >



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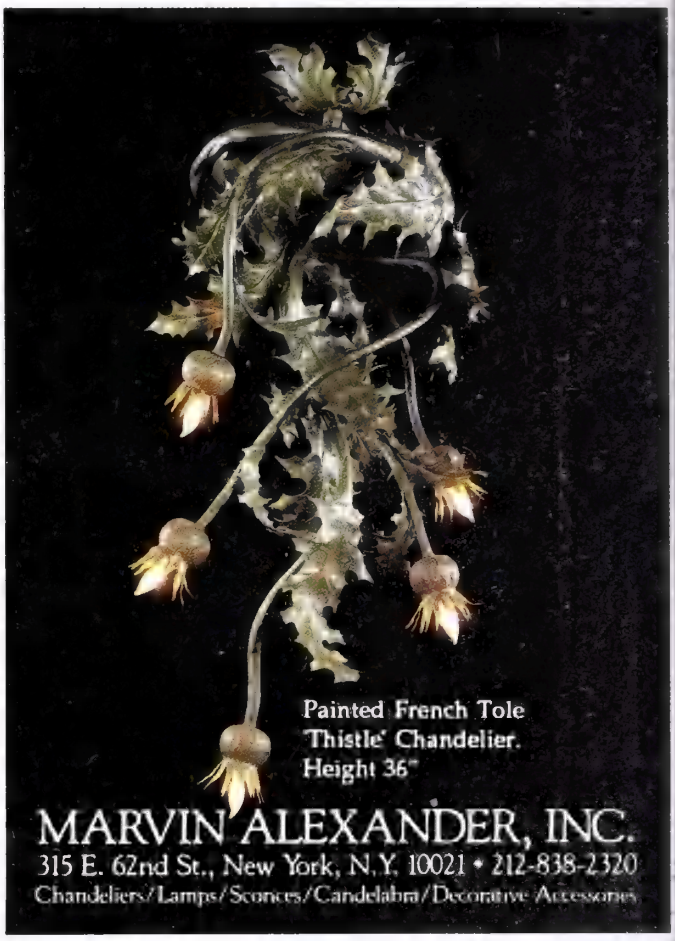
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Shown: Neo-Classical entertainment center/wall unit in crotch mahogany

estaurants. At Hamsa (#38), a former jeweler and graphic artist use wood, metal and glass to make furniture with built-in optical illusions. (What looks like a wavy wooden chair is actually painted aluminum.) Plastic Plus/Products (#30) sells flat pieces of Day-Glo plastic that can be folded into lamp shades; atop a lit bulb, they look like glass. On Friday morning (when most offices are closed), actors, journalists and artists fill the fashionable Café Kazze (#19) for a pre-Sabbath breakfast of herring, baked potatoes and sour cream, toasted sesame bagels with feta cheese and tomatoes, and hot milk with honey.

Adjacent to Sheinkin Street, a Tuesday and Friday crafts market sprouts between the cafes lining Nahalat Benyamin pedestrian mall. After browsing, slip into a center-row cafe seat and people-watch while sipping thick Turkish coffee. In the Carmel Market around the corner, ask for *afarsimonim* ("love apples"). Though they look like little lumpy orange tomatoes, they're mango-sweet.

Archaeology is a national pastime, and most discoveries go to the museums. However, Didya Antiques (15 Mazal Dagim, Old Jaffa) sells authentic antiquities. For traditional Israeli crafts handmade today, visit Maskit (12 Mazal Dagim).

RESTAURANTS: Forget felafel. Innovative chefs are combining Middle Eastern, North African and European recipes to create a new Israeli cuisine using fresh local ingredients. Taste pan-fried mullard breast with fig sauce, or St. Peter's fish with sesame seeds and *tchina* sauce at the Hilton's King Solomon Grill. The restaurant is furnished with antique mother-of-pearl cabinets, archaeological antiquities and hand-hammered brass wall tiles.

For twenty years, Tsion (28 Peduyim), a Yemenite restaurant off the Carmel Market, has been a city favorite for midday dinners that often start with a succulent oxtail soup. The back room looks like an illustration from Arabian Nights: Brass-covered tabletops are engraved with flowers and birds, Oriental carpets cover the walls, and hanging beads separate intimate keyhole-shaped booths.

PEOPLE: In 1991, shelter magazine editor Tsofia Dekel quit her job to promote native designers and raise public design consciousness. For a year and a half, Dekel drove all over Israel scouting the country's top artisans. Back in Tel Aviv, she lobbied the Israel State Museum to open the Design Center in a wing adjoining the museum. Today Dekel curates the exhibits—of furniture, glass, rugs, tapestries and ceramics—and organizes symposia on housing, preservation and public buildings.

Long before preservation became part of Tel Aviv's vocabulary, native son and internationally recognized environmental sculptor Dani Karavan pushed Mayor Shlomo Lahat to preserve Lev Tel Aviv. Today, the city plan limits the number and height of new buildings, increases underground parking and encourages historic preservation. Karavan has convinced UNESCO to sponsor a conference, "The International Style in Tel Aviv," to be held next May. "Tel Aviv is an open museum and we want people to know about it," he says. ■

Maria Stieglitz, a writer in Sea Cliff, New York, has visited Israel many times.

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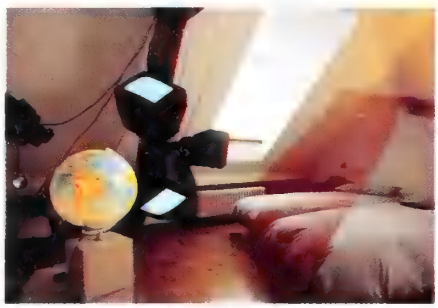


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The Teufelhof (FAR LEFT) **and a few of its art-filled guest rooms.** ABOVE LEFT: **German artist Hubertus von der Goltz's graphically painted walls and ceiling.** BELOW LEFT: **Guido Nussbaum of Switzerland trained video cameras on a globe; the images are projected on screens.** ABOVE: **German artist Hubertus Gojowczyk nailed dozens of books to the ceiling.**

BY CHRISTOPHER PETKANAS

Since the Teufelhof opened in Basel, Switzerland, in 1989, on two occasions people have refused to check in when they learned about the highly unusual decoration of the hotel's eight guest rooms. The focus of each room is a work of contemporary art specially commissioned from an important European artist.

Management was unfazed, for the three-star Teufelhof, near both the French and German borders, has no trouble filling its reservation book with art addicts whose idea of heaven has always been to spend the night in a museum. "At an exhibition, the spectator is inevitably passive and inevitably just passing through," says Monica Thommy-Kneschaurek, who owns the hotel with her husband, Dominique. "But we think that to experience a work of art properly you must actually live in it. Our idea was to create a habitable gallery."

The idea was launched when the couple successfully commissioned Anna Oppermann of Hamburg to "decorate" their Basel apartment with installations in the same way that other artists would ultimately furnish the rooms at the Teufelhof. Dominique says their goal is to make painters and sculptors known through the unofficial, unconventional showcase of an establishment that accepts paying guests. The hotel's rehabilitation and transformation from a turn-of-the-century private town house was guided by local architect Hans Pösinger.

The Thommy-Kneschaureks' refusal to vulgarize their concept is revealed in the absence of televisions and minibars in the rooms, and their absolute dedication is underlined by an invigorating policy of inviting new artists to create new works every few years. (To the extent that installations can be dismantled, they are returned to the artists.) Currently Switzerland is represented by Werner Buser and Guido Nussbaum, Germany by René Straub and Klaus Schmidt, and France by Marie Bourget and Felice Varini. Artists are given complete freedom and work directly in their assigned rooms, "blank canvases" with white plaster walls and plain oak parquet. Treated as guests, they stay as long as necessary to realize their installations. All the rooms have the same neutral, intentionally anonymous beds, tables, chairs and lamps. "Everything must defer to the artwork," says Monica.

The proprietors' past lives in the theater accounts for the two theaters within the hotel, one with seats from the old Zurich Opera House. In addition there is a highly rated restaurant under the direction of Michael Baader. "Culture is everywhere," says Dominique. "On the stage, on the walls, but also on the plates of our clients." ■

Der Teufelhof Basel, Leonhardsgraben 47/Heuberg 30, CH-4051 Basel, Switzerland. Telephone: 011–41–61-261-1010; fax: 61-261-1004.

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Message from Milan

For years I have been making an annual trip to Milan, my favorite foreign city, to attend the Salone del Mobili, the Italian furniture fair that is a must for any professional involved in international design. At the fair, we walk the vast exhibition halls with a sense of excitement and discovery, and so far those halls have never let us down. We always come back with photographs of our discoveries to share with you, as we do in the Style Beat pages of this issue.

But for all the exhilaration that the fair provides, no stop in Milan is more important to me than my annual visit to De Padova, a shop and showroom in Milan known for its classic modern design and the exquisite taste of its proprietor, Maddelena De Padova. In a city known for the sometimes zany newest-of-the-new, De Padova manages to be both modern and elegant, epitomizing the look I love. You can imagine my delight on my last visit when Signora De Padova invited us to join her for a small dinner at her home in the heart of Milan.

Our taxi dropped us at a gate in the stone wall that shields the De Padova town house and its cool green garden from the urban bustle. Entering her tranquil dining room, we were immediately aware that something was wrong—the dinner table was set for four. We knew architect/designer Vico Magistretti would be joining us for dinner, and another guest was arriving even as we were. Obviously Maddelena did not know that House Beautiful's group numbered four in itself; the faxes between New York and Milan had not been clear. But our hostess was as calm as her beautiful rooms, for when we said there had been a misunderstanding and we would like to take the group of eight to a restaurant, she said absolutely not. Her cook would just add some pasta to the menu and we would make do.

Needless to say, we did more than make do. It was an evening we will never forget. The dinner of pasta and veal was perfection, the conversation was animated and thoughtful, and the tour of the rooms in her handsome two-story house was the best dessert I have ever had.

We are sharing those rooms with you in this issue, along with the newest furniture from the fair. As usual, the designs from Milan are provocatively of the moment, while the rooms by Maddelena De Padova are as timeless and lovely as ever.

Louis Oliver Gropp

EDITOR IN CHIEF



At play with the Gothic

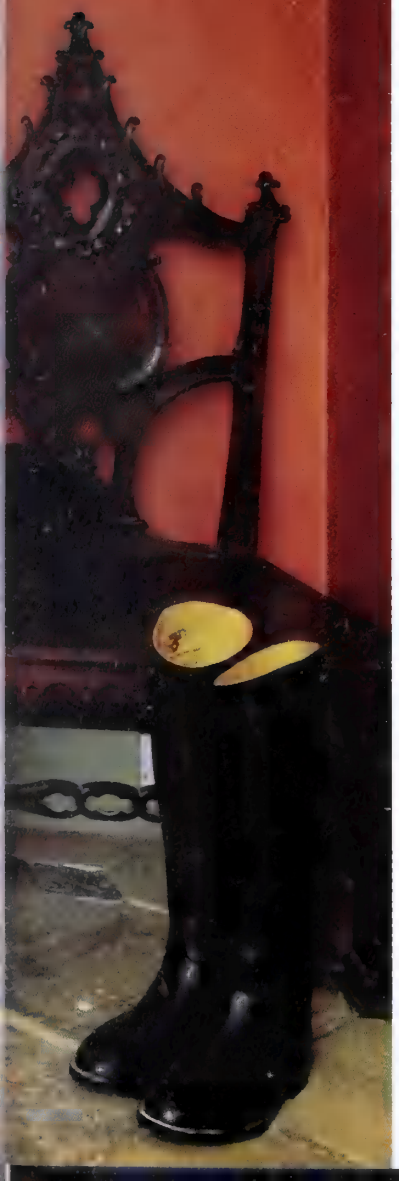
In rural England, a recent restoration respects the whimsy of a 1760 building, said to have been designed by Capability Brown

The compact three-level stone-and-flint tower was originally a circa 1760 bathhouse, built astride a canal for use by the family occupying the estate's main house. OPPOSITE: As in this octagonal dining room, sunlight streams through Gothic-style windows in all the spaces, instilling an air of calm.





An old floor of Portland stone with black insets was moved here to the entrance hall. The Gothic arch doorway, previously rectangular, echoes window shapes. Antique furnishings include Gothic chair, 19th-century wood console. O.F. Wilson supplied copy of an 18th-century mirror. Lamps from Vaughan. RIGHT: Entry to the house is gained through a grotto tunnel whose walls (BELOW RIGHT) are textured with lime and mortar and whose floor is a mass of tiny pebbles unearthed during renovations.







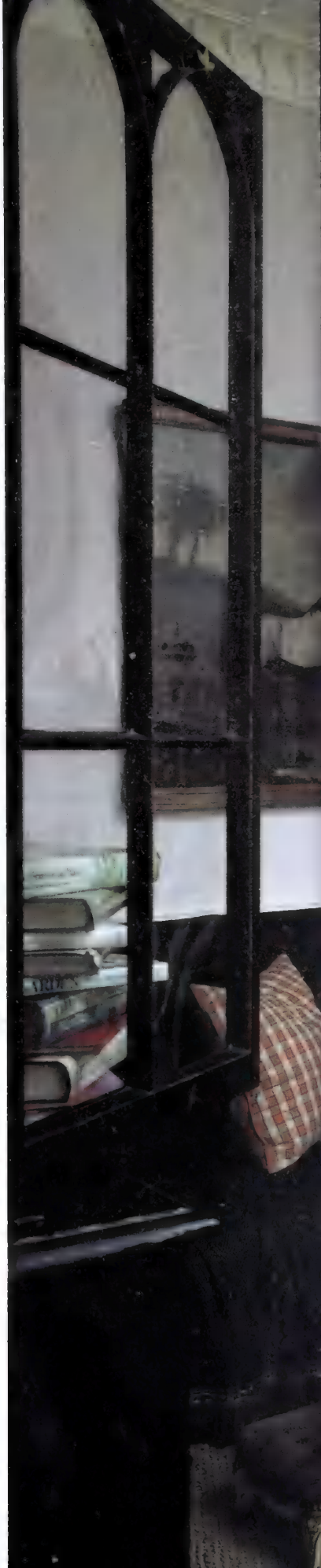
BY NICOLE SWENGLEY

PHOTOGRAPHY BY MICHAEL DUNNE

This 18th-century summer house was bought in 1985 by William Thuillier, a London art dealer, and his partner, the late Robert Perkins, an American-born interior designer. The house is built of brick and encased in flintstone, a local Hampshire material of unmistakable character. Legend has it that it was created by the great landscape designer Capability Brown on an estate belonging to a dynasty of Irish peers. Its position astride a tributary of the river Meon was no accident, for this curious structure was originally a bathhouse used by the residents of the estate's main building. In 1810, the bathhouse was remodeled as a "dower house" to be used as a residence for a widow or relation of the owner's family. Now the main house is gone and the canal has dried up, but the onetime bathhouse remains, newly restored to its early style.







Says Thuillier (pronounced too-lee-AIR), "It had not been lived in since the 1920s, although the people we bought it from had spent three years doing basic restoration work. We started again from scratch, pulling out their strip lighting and removing patterned carpets. We installed newly made Gothic-style windows and antique fireplaces and moved the staircase from the back to the side of the hall to create a two-story entrance.We also raised the floors to their original levels, and the pine sauna-style bathroom had to go."

Gothic novels and drawings are a particular passion of Thuillier's, so finding the quirky summer house was a dream come true. Thuillier distinguishes between 18th-century Gothic Revival—which he describes as medieval inspired with classical bones (his preference)—and the 19th-century version, which he views as more romanticized. "There was a temptation to go over the top in the later style, to furnish the house completely in Gothic, which would



As do all the other rooms, the library has a magnificent fireplace, this one 19th century and bought at a Christie's auction in London. A portrait of a duchess of Portsmouth by Henri Gascars from Thuillier's art gallery hangs above. The room is especially cozy in winter, with its open fire and comfortable banquette seating. ABOVE LEFT: On the opposite side of the house, the drawing room has another fine chimney piece, this one based on an 18th-century design by Batty Langley. BELOW LEFT: In the same room, a copy of a late 18th-century French armchair.

A jumble of rustic furniture suits the kitchen, which has a Gothic window overlooking a sun-trap terrace (opposite). A 19th-century wooden shelf contains a stone kitchen sink. In the old wall rack: creamware china, thick blue Biot glasses from France. A dishwasher hides behind sink skirt.









look very overdone. It was important here to mix the Gothic elements with 18th-century classicism to get the right balance. Obviously this was not going to be a bathhouse again, but we wanted to restore the house to its original eccentric, whimsical look while allowing modern ways of living. We also wanted to retain the still, calm feeling that is created by the light running east and west through the house."

Unchanged is the grotto entrance at the back of the house. Because the area above the grotto creates a natural stage, Thuillier hopes that opera may be performed in the garden someday. As well as being an opera lover, he is an amateur painter in both oils and watercolors, and one of the reasons he bought the house with Robert Perkins was to pursue his artistic interests. Actually, the restoration work so far has kept him too busy to make much use of his easel and palette.



ocal point in a top-floor bedroom. Reproduction mirror
s from Charles Beresford-Clark; chairs are early-
9th-century antiques. OPPOSITE ABOVE: A medieval-style
replace designed by Robert Perkins was locally built.
his ground-floor bedroom leads to a sunny terrace
OPPOSITE BELOW) overlooking the canal bed.

or more details, see Reader Information

House of the rainbow

Designer Libby Cameron proves that a busy suburban house full of kids and dogs need not sacrifice charm. Just bring on the color!

BY JUNE KURT
PHOTOGRAPHY BY LIZZIE HIMMEL
PRODUCED BY CAROLYN ENGLEFIELD

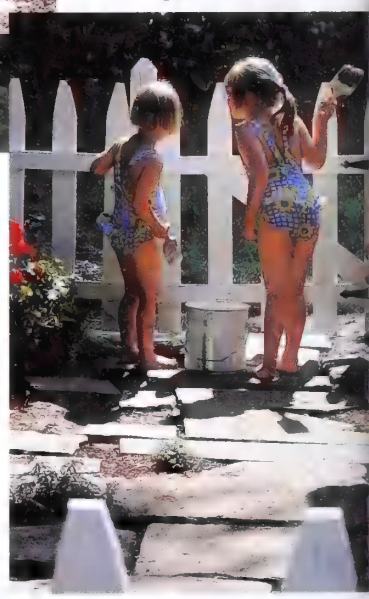
When you close on a house on Thursday and move in on Sunday, there isn't much time to figure out what goes where. "Which room gets this chair?" the movers ask. "Oh, just put it in the living room...No! Wait! In the big bedroom." Although decorator Libby Cameron is a senior partner at the revered New York firm of Parish-Hadley, it doesn't automatically follow that she had a clear vision, that moving day,



of how her new house would eventually sort itself out. But she did have a philosophy—and some paint chips in her pocket.

With a family that includes two little daughters, two large Labrador retrievers, one cat and a guinea pig, Cameron and her husband, attorney Cully Irving, were ready for the move from a New York loft apartment to what he calls "a real grown-up house." By which he meant a white house with a fanlight over the door and a proper entrance hall: the elements of the four-bedroom, 1940 Colonial in suburban Larchmont, New York, that appealed to the couple the minute they saw it. In the formal house Cameron had grown up in, children weren't encouraged to invade the living room, but the couple wanted their new home to be as welcoming for children and as tolerant of pets as it was pleasing to themselves. "You can't have wildly expensive furniture with a lot of kids running around," says Cameron, calmly pushing the cat off the sunporch sofa. "The challenge is to make a house fun for everyone."

So Cameron took the paint chips out of her pocket, looked around her pleasantly traditional rooms and colored them happy—youthfully, joyously lemon-and-pumpkin happy. A dark paneled library went cornflower, the living room buttercup, the dining room salmon-rose. ("I want my room *pink*," declared Flora, 5, predictably.) Throughout the house, worn floors were painted an almond white—all the better to show off cheerful pastel rugs. "They *aren't* practical," admits Cameron, "but some of them we just had." Although the house still has a homey sense of tradition, it is tradition viewed playfully, as through a prism.



For all the lively hues, only the light blue-and-yellow living room could be accused of having a color scheme. Which means that most any piece could go anywhere it suited. In Libby Cameron's merry sense of the color wheel, grandmother's blue-glass Art Deco chest is just fine against the dining room's



Summer lingers on the sunporch, a quiet corner of wicker warmed with geranium-red cushions. Libby Cameron's paintbrush brought the little rocker into the bright scheme of things. OPPOSITE: Charlotte, left, and Flora Irving find that splashing on paint is as much fun as splashing in water.


ART NOW



A happy mix of decorative dash and family pieces, the pastel living room is as sunny as a year-round garden. The whimsical window valance is wood—hand-painted with stars by Chuck Fischer. Spoon-back chairs, originally part of a dining room set, upholstered in fabric by Brunschwig & Fils. Dhurrie rug from Coury Rugs.



What to do with a dark paneled library with beat-up floors? Paint! Cozy in deep cornflower blue, this is the "winter hangout," says Cameron, who has given the little room an animal theme. Zebra-pattern rug of hooked wool and a painted cow sign help dispel the "grown-ups-only" aura of traditional dens.



Family heirlooms, such as the bow-tied tole sconces and amber lantern, are taken lightly in this spirited dining room. Inexpensive madras makes the curtains. Cameron shocked friends by painting her solid mahogany chairs white.

In the designer's merry sense of the color wheel, grandmother's blue glass Art Deco chest is fine against the dining room's salmon walls. The children's pink room is splashed with orange, yellow and green

salmon walls. Yellow, blue and green elements in the master bedroom seem both compatible and uncontrived. The children's pink room is splashed with orange, yellow, green. "Flora picked the chintz for the curtains," says her mother with a wry smile. "Naturally, she picked the brightest."

But this young family is also part of several old families—with cherished heirlooms that once graced larger houses on Long Island, or in Washington, D.C. Fine paintings by Irving's grandfather brighten bedroom walls; he even painted a watercolor of the ancestral French four-poster the couple now has. Flora and Charlotte, 3 (called "Chou-Chou"), spend hours puttering—and playing decorator—with the huge antique dollhouse that has been the delight of children in Irving's family since 1880.



But it's the heirloom that got away that most inspired Cameron—a fancifully carved antique bed-sized carousel seat that her husband mourned when it devolved elsewhere in the family. As a surprise anniversary present to him, she had it copied—right down to the half-dragon, half-fish that curls along its side. "I painted it bright yellow and green myself," she says. Divided into two parts lined up head-to-tail, the anniversary dragons are now delightful children's beds. Cameron is a busy decorator who speeds from appointment to appointment for jobs all over the country. "A lot of my clients have children, too," she notes. "We understand each other."

From time to time, her colleague, the distinguished Albert Hadley, would drop over to see how Cameron's home project was going. "Tear off that sunporch in back and make a wonderful garden instead," he advised. But Irving held fast to the idea of a summer porch, and now they're all glad. Hadley's hand is felt elsewhere in the house, however. His charming schematic watercolors adorn the upstairs hall; a little Art Nouveau table in the master bedroom was his gift. From Sister Parish came the living room's three spoon-back chairs—mates to a set she had made for her own home. She also gave the family some charming 18th-century prints of chickens—which were really a gift to Chou-Chou.



"Flora loves flowers and Chou-Chou loves animals," says Cameron. "So I've been collecting flower and animal art for each of them." Until Flora sweeps off with her collection, it adorns the guest bedroom: old tinsel pictures painted on glass, even beadwork flower art. The library, on the other hand, is the animalist's lair: a zebra hooked rug, a worn country cow sign that Cameron acquired as a teenager; a little table painted with leopard spots. For virtual reality, there's Joey the Labrador flopped on the floor.

It becomes clear that one who most cherishes what makes childhood magical—guinea pigs, cats, colors and the play of improvisation—is the grown-up Parish-Hadley decorator in residence. A traditionalist? Well, certainly. But one who remembers wanting to climb the rainbow.



he huge dollhouse as made by the great-reat-grandparents f Cameron's husband; ool bed was a thrift op find. Cowtan Tout chintz on air. OPPOSITE: In the irls' room, candy-ripe rug from Stark arpet; sheets y Palais Royale at chweitzer Linens.





The master bedroom, a butter-colored bower, stars an 1880 French iron bed dressed properly (OPPOSITE) with Palais Royale pillow slips and a Marseilles spread. Both bed and paintings—including one of that very bed—came from Cully Irving's grandfather. Here, too, Cameron's blithe way with color brings unexpected combinations—blue plaid rug by Mitchell Denberg and green Brunschwig & Fils chintz on chair—into a homey whole. The hand-painted desk and chair are painted with a Mexican theme.

For more details, see Reader Information











Villa De Padova

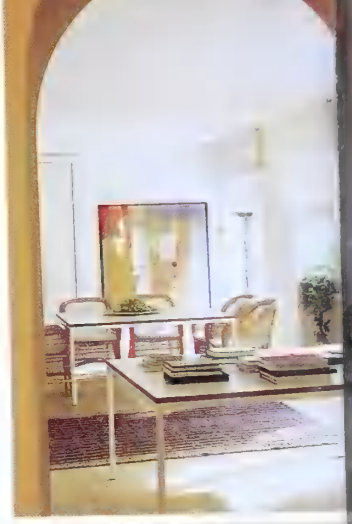
The woman who is regarded as the high priestess of design in Milan lives in a series of pure and timeless rooms set in a secret garden in the heart of the city

Amid trees and wisteria vines, greenswards and stone paths, Maddalena De Padova lives a completely countrylike existence (ABOVE) in the middle of Italy's fashion and financial capital. Her 1930 storybook villa adjoins the complex of 18th-century buildings that once made up the Consulate of the Cisalpine Republic. In temperate weather, Signora De Padova entertains friends, family and members of the design world under a leafy arbor at a teak-based table of *pietra serena* stone. OPPOSITE: The dining room opens onto the deliberately overgrown garden.



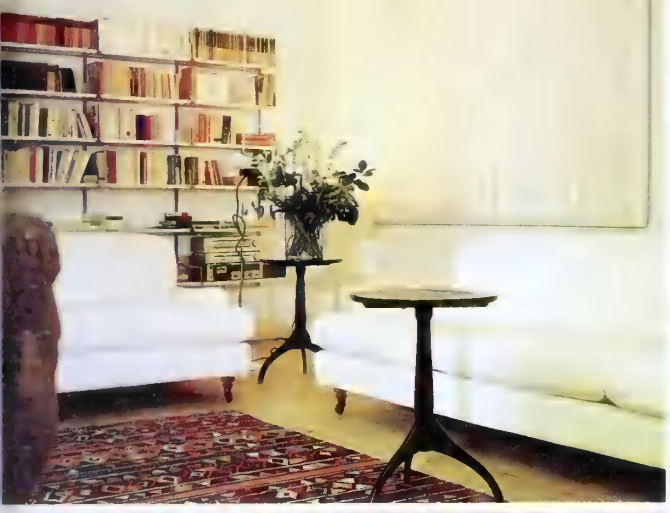
BY CHRISTOPHER PETKANAS

PHOTOGRAPHY BY ANTOINE BOOTZ



Shopping for a house eight years ago, Maddalena De Padova considered settling in the countryside immediately outside Milan. A grandmother about whom there is nothing the least bit grandmotherly, this determined woman who is often referred to as the high priestess of design in Milan wanted floods of light, masses of space, all to be surrounded by nature. Where could she ever hope to find all these things in town?

As it turned out, right down the road from the office she keeps as owner of the hugely successful De Padova furniture collection on Corso Venezia in the beating heart of Milan. De Padova's search for a new address stopped abruptly at a blushingly romantic two-bedroom 1930 villa attached to the 18th-century palace that once served as the Consulate of the Cisalpine Republic. Veiled with wisteria and opening through French doors directly onto a private garden, sweet birdsong the only sound breaking the polite hush, the house offers all the attractions of a



In the living room (LEFT) aluminum bookshelves by Braun designer Dieter Rams are combined with luxuriously deep-seated sofas on casters, both De Padova collection classics. An Anatolian kilim is typical of the handcrafts found throughout the villa. Khmer head is 13th century, painting by Castellani. ALL OTHER VIEWS: The dining area is furnished with more of the mainstays that have made Maddalena De Padova a shaping force in Italian design, including traditional wicker armchairs and a Shaker rocking chair. Twin tables allow dinner parties of varying sizes.





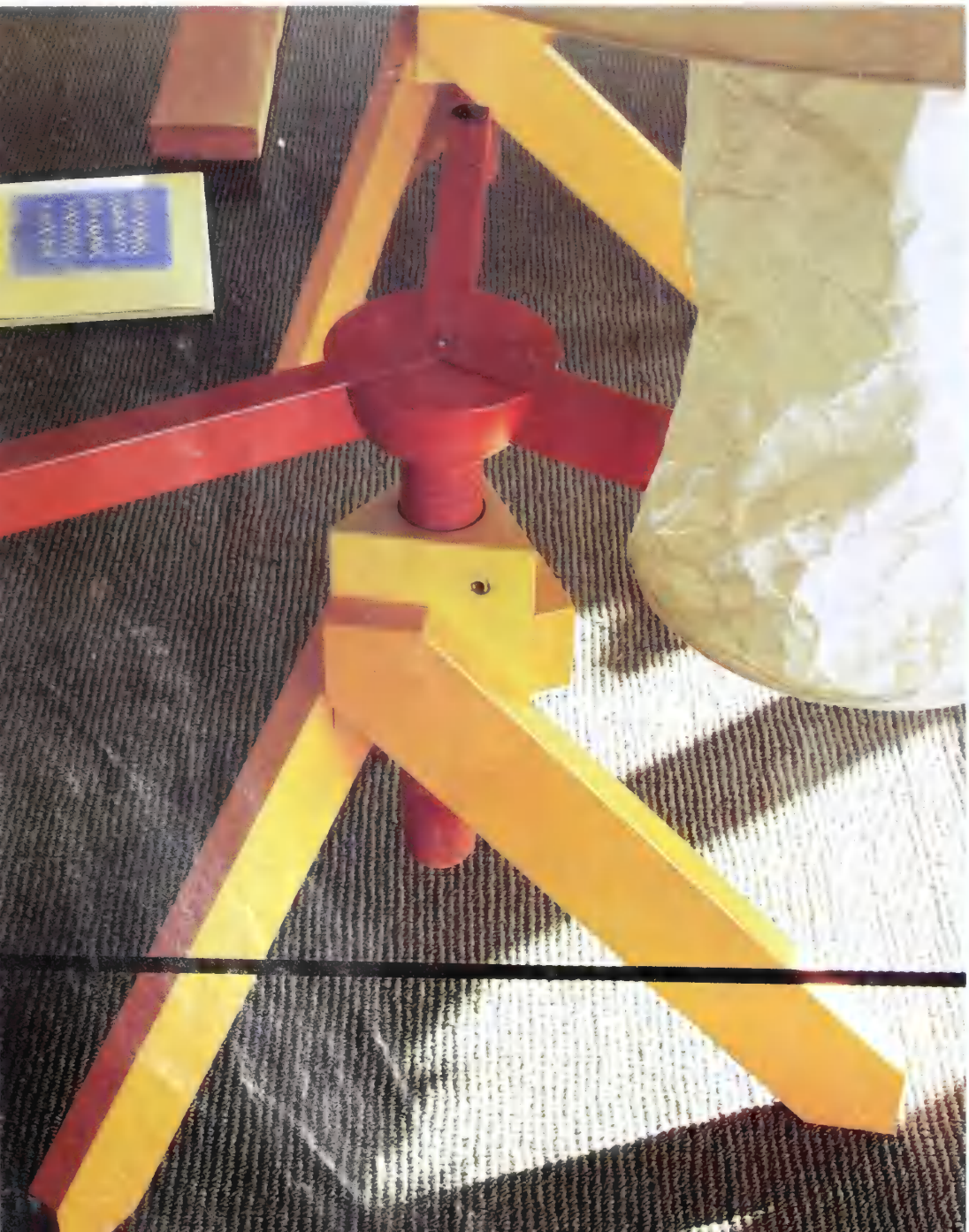
rural existence and none of the drawbacks of the *domani* mentality found in the country. One of the best salumerias in all of Italy is around the corner, not to mention every retail outpost of luxury ready-to-wear this side of Madison Avenue. And the signora can walk to work.

With a lavish 1,400 square feet on two levels to manipulate, De Padova was able to create a proper state-of-the-art vitrine for her disciplined design philosophy. Decisively honed over more than three decades, it is founded on an appreciation of the sober, utilitarian aesthetic of the Shakers; the kind of daring Charles Eames exhibited in his famous leather-cushioned molded plywood lounge chair and ottoman of 1957; and the meticulous craftsmanship of the Scandinavian furniture makers of 35 years ago. The latter group includes Hugo Henrik, Alvar Aalto, Poul Kjaerholm, Finn Juhl, Arne Jacobsen and Hans Wegner.

The summit of what was known as "Danish good taste," Wegner's wildly influential, sensitively carved teak-and-cane chair is part of what convinced De Padova, in the late 1950s, that she wanted to be a major player in the international design world. She made her first mark by bringing not only the Finns and Danes to Italy, where they were virtually unknown, but also Americans: Eames and his like-minded contemporaries George Nelson and Alexander Girard. A follow-up hit was Shaker rocking chairs, towel racks and candlestands reproduced line for line from examples in American museums.

"In the realm of decoration I am only interested in what is strictly necessary, what is absolutely essential," announces De Padova, who was born in the mountains around Lake Como in the Lombardy region of northern Italy. "Nothing counts more for me than simplicity. Along with space it is one of today's great privileges. My furniture is for rigorous people with a taste for minimalism. They dress simply—in Ralph Lauren or Giorgio Armani rather than Gianni Versace. I would even say they eat simply. And certainly when it comes to furnishing their homes, they want to do that simply too. You know, less *is* more."

The core of De Padova's collection is designed by Vico Magistretti, the 73-year-old Milanese former architect and town planner. He is known for the molded fiberglass Selene chair he created in 1968 for Artemide, the company that would later provide seed money for Ettore Sottsass's seriously crazy Memphis group. Magistretti's furniture for De Padova, such as his elegantly anonymous Tani Moto cubbyhole bookcases in beechwood, reflects their shared credo that nothing should be sacrificed to organization, and that what works domestically should also succeed in the workplace. His coolly restrained Shine table—a chamfered oval laminate top on splayed legs in a satin-finish aluminum and steel alloy—is meant as





In the second-floor office (LEFT AND ABOVE), Vico Magistretti's glass-topped Vidun table features an adjustable screw base of stained beechwood. The table and the lamp in crumpled paper by Ingo Maurer are part of the De Padova collection. OPPOSITE BELOW: Maddalena De Padova at home.





a desk or for dining: customers' choice. Marocca, a longtime best-seller, is based on a cafe chair of humble chic that Magistretti spied in the Veneto and decided to put back in production, "correcting" it slightly, before it disappeared from the Italian landscape. Indeed, one of the firm's great talents is for culling and carefully revising the best of the best from the marketplace of design history: folding director's chairs, classic English country house upholstery, teak garden furniture, the Lloyd Loom rattan chairs that once furnished transatlantic ocean liners.

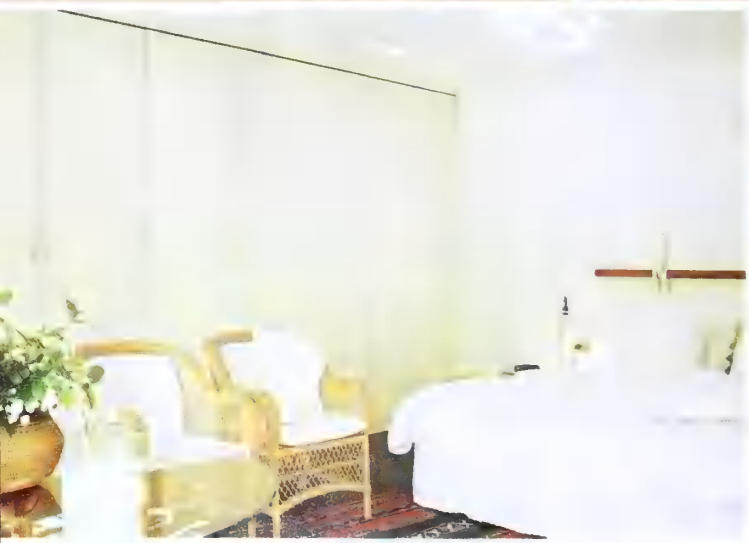
The powerful sculptural daylight is as much a furnishing in the white wide-open rooms of the Corso Venezia villa as any of Magistretti's designs. The only shots of color are supplied by hand-loomed Moroccan rugs, Anatolian kilims, American Indian baskets, and other pieces of ethnic craftwork. Floors are either of scrubbed pine imported from De Padova's spiritual home, Denmark, or covered in gray cocoa matting. De Padova herself is known as a volcano of ideas, someone who is very stimulating but also very exhausting to work with. She wears her reputation like a badge of pride.













More telling details, CLOCKWISE FROM TOP LEFT: The canopy bed in the guest bedroom was designed by Patrizia Cagliani. De Padova says of the rocking chair in the same room, "The Shaker aesthetic is at the root of all my work." Her near-obsession with purity and simplicity carries over to the gym in the villa. Vico Magistretti's Ribbon headboard furnishes the master bedroom. This room contains the versatile wicker chair also used in the dining area. A Shaker chest of drawers in the gym. OPPOSITE: A view of the enfilade from the bedroom to the gym to the office.

For more details, see Reader Information





The patterned potager

At his Georgia home, Ryan Gainey, gardener extraordinaire, turns a small space into a parterre of salad greens and flowers

A red-stalked Swiss chard (ABOVE) is an eye-opener. Gainey's ornamental *potager* (OPPOSITE) is a succession of three diamond-shaped beds edged in golden thyme and boxwood. A standard 'The Fairy' rose centers each bed. Cool season leaf crops are succeeded by bright annual flowers like 'Empress of India' nasturtiums. Gainey's new book, *The Well-Placed Weed* (Taylor) is out this month.



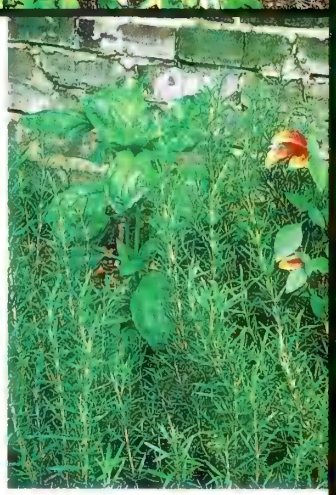
BY WILLIAM BRYANT LOGAN

PHOTOGRAPHY BY DAVID SCHILLING

PRODUCED BY DARA CAPONIGRO

When garden designer, horticulturist and author Ryan Gainey hits the lecture circuit, he is seldom mistaken for someone else. As he gets off the plane, he is liable to be sporting a wide-brimmed hat and a full-length linen coat closed at the neck with a jeweled brooch from his extensive collection. "I don't dress for costume," he says. "I dress to be me."











Like Oscar Wilde—whose fashion sense he shares—Gainey has a charming exuberance that carries his art straight to the heart. Wilde could make gold miners scream for Shakespeare; Gainey makes staid gardeners demand wildness and bounty.

Nowhere is this exuberant taste more evident than in his small formal vegetable garden—what the French would call a *potager*—at his Decatur home. One of six garden rooms created on a modest lot, it occupies the space within the surviving brick foundation of what once was a greenhouse. The crops that Gainey loves—lettuces, chards, peas, beans and zucchini—are usually grown in rows or hills, but in his hands, they are magically incorporated into overflowing parterres.

"Be articulate with your design," counsels Gainey, who formed the garden around a string of three diamonds, placed point to point. You can't fail to see every detail in the four-foot-square beds: the red-veined chard, the dark arugula, the indispensable lettuces and, once the weather turns hot, the riotous masses of nasturtiums and old-fashioned zinnias.

Framing these beds at the outside of the space are eight more small beds, each edged with *fraises des bois*. "I prefer the yellow-fruiting ones," says Gainey. "They taste like fresh pineapple."

Crowning the garden are the magnificent sunflowers that erupt from the corners. They seem to leap out of the space, growing ten feet high with masses of five-inch flowers. They came not from a catalog but from an abandoned house near Athens, Georgia, where Gainey and a friend collected the seeds. Gifts and trades are at the heart of the garden, and Gainey delights in giving friends extra vegetables.

The vegetable garden makes the most of the ornamental qualities of edible plants. ABOVE, CLOCKWISE FROM LEFT: ***Fraises des bois*, chard and trellises of *petit pois* are a cool green and white. A terra-cotta St. Francis peeps out from amongst the palmlike fronds of the zucchini. *Sempervivums* and lettuce in a wire basket. The antique case belonged to a traveling seed peddler. A brightly colored shrimp-plant makes interplanted basil and rosemary resemble some exotic undersea habitat.** OPPOSITE: **Black-eyed Susans flank the rustic gate, but it is the immense self-branching sunflower that steals the show.**

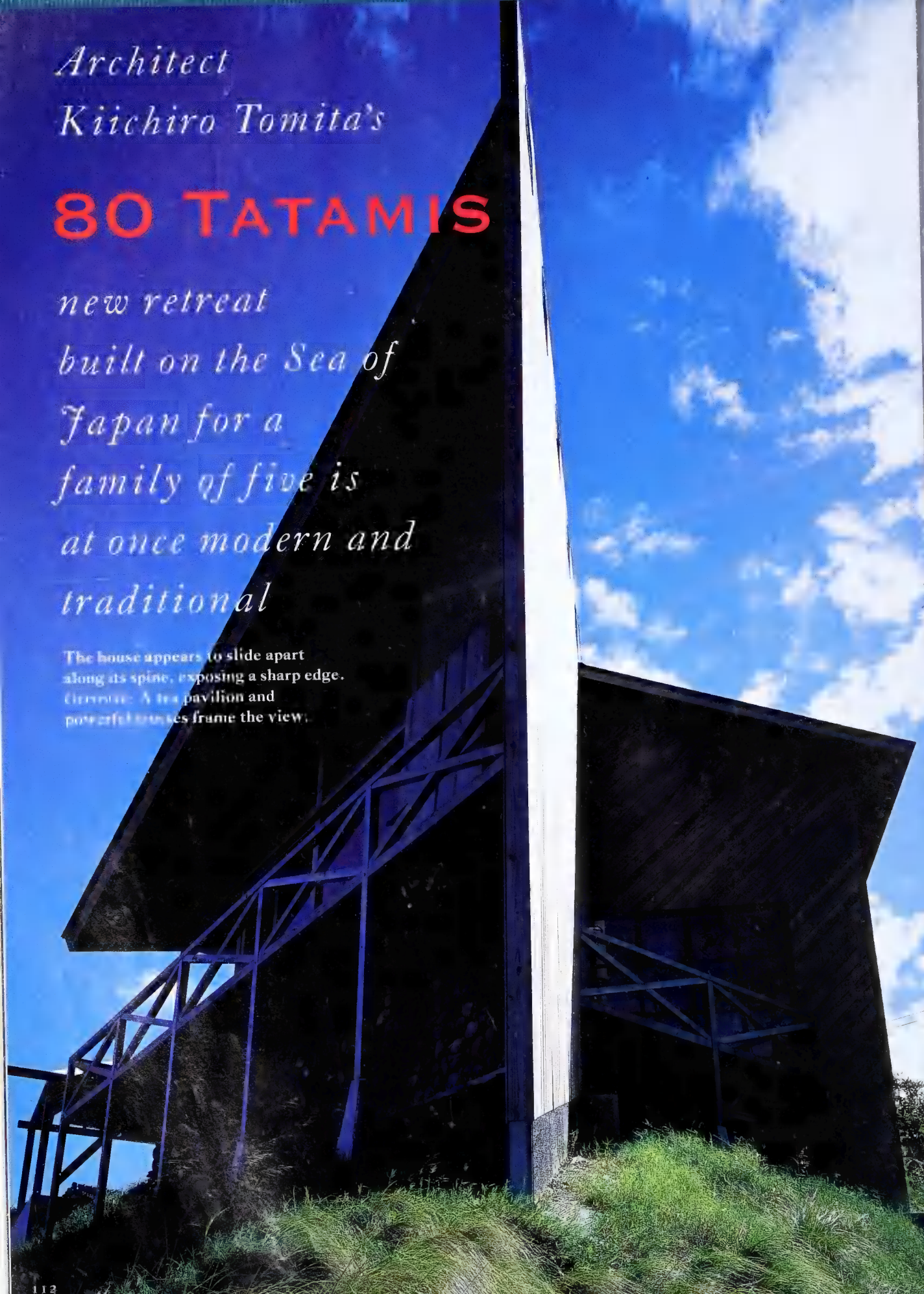
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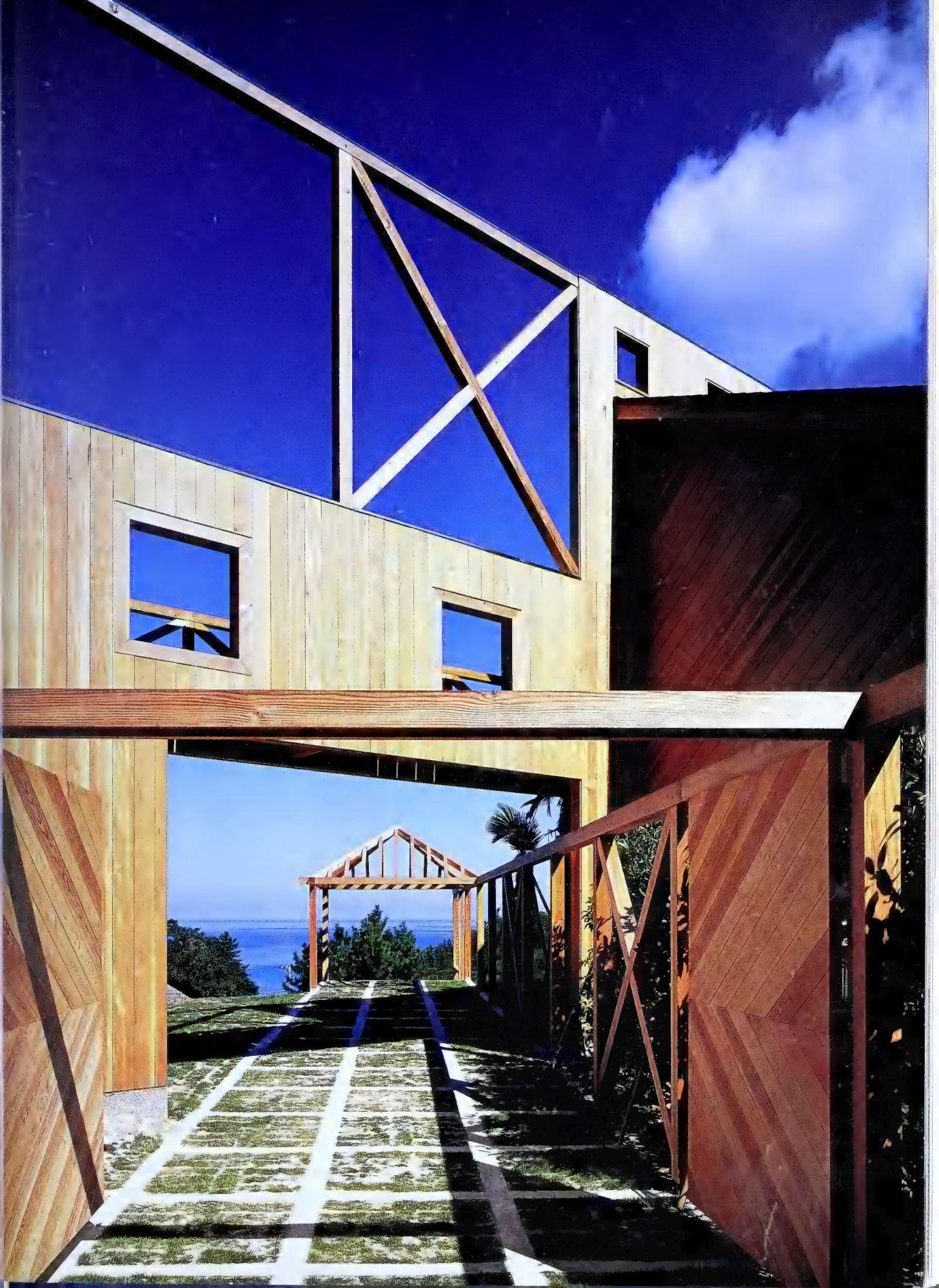
Architect Kiichiro Tomita's

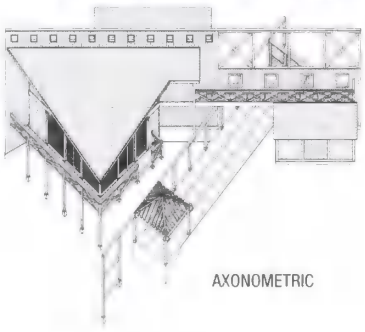
80 TATAMIS

new retreat built on the Sea of Japan for a family of five is at once modern and traditional



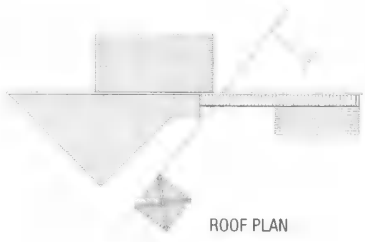
The house appears to slide apart along its spine, exposing a sharp edge. Elsewhere, a tea pavilion and powerful trusses frame the view.



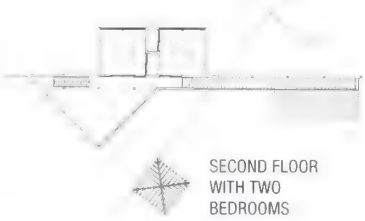


AXONOMETRIC

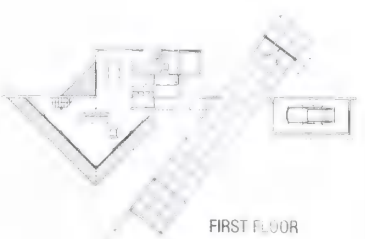
The axonometric drawing above and floor plans below show how the two axes—one culminating in the tea pavilion, the other forming the spine of the house—intersect at an oblique angle. The long spinal wall shears the volume of the house so it seems to float apart, almost as if cut with scissors, opening the rooms to the light and the view.



ROOF PLAN

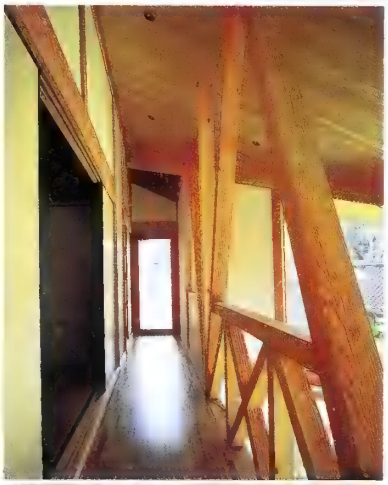


SECOND FLOOR WITH TWO BEDROOMS



FIRST FLOOR







An Italian chair and sofa suffice for the double-height living room (TOP). CENTER: Shoji screens to the second-floor bedrooms, where the family sleeps on futons. BOTTOM: The dining area opens to a deck. OPPOSITE: The architect manipulates wooden beams with wit. The ethereal staircase made of flat bar steel changes configuration depending on your vantage point, and throws its railing's curve against all the straight edges.

BY CHRISTINE PITTEL
PHOTOGRAPHY BY OSAMU MATSUI

Hypermodern and traditional at the same time? No problem for the Japanese. The courtyard and wings of this vacation house north of Kyoto criss-cross at oblique angles like the runways of an airport, but the bedrooms upstairs are measured out in tatami mats.

Architect Kiichiro Tomita designed this mountaintop retreat on the Tango peninsula facing the Sea of Japan for a couple with three children. Structured with timber in the tradition of Japan's ancient temples, it is also crafted with age-old techniques—notched rather than nailed together. "Only a very good carpenter can build this kind of house," says Tomita.

The gate opens to a courtyard path gridded with grass and pavement that acts as a runway to the view, shooting straight through a spare, stick version of a traditional tea pavilion set right on the edge of the cliff. The eye soars off to the distant horizon line where sea meets sky. Just as the pavilion frames the sea, the house is composed to frame various views of the landscape. "A picture that's unframed isn't quite finished," says Tomita, who manages to make poetry out of a truss. Dramatic X-shaped trusses pin down the clouds, and cutout windows syncopate the catwalk that connects the garage to the living quarters.

This basic gesture—pulling the house apart and then linking the wings with a bridge—monumentalizes what is actually a modest house. "It's only forty *tsubo* in size (two tatami mats equal one *tsubo*), but with the superstructure it looks like one hundred," says Tomita. He inflated the house to live up to the landscape.

What at first glance seems disjointed is actually the result of a very disciplined and cerebral strategy. "In this house, you find balance within imbalance, symmetry within asymmetry. That's typically Japanese."

AS IN A TRADITIONAL JAPANESE HOUSE, THERE IS VERY



URNITURE: ONLY A FEW CHAIRS, A SOFA, A DINING TABLE


"IN THE WEST, YOU FEEL MOST AT EASE IN A SYMMETRICAL



The house is built out of American pine, which is less expensive and just as strong as hinoki, the Japanese cypress customarily used for shrines and temples.

For more details, see Reader Information



Dream stuff



Whether your favorite sheet patterns are dramatic or delicate, you can redecorate your bedroom using bed linens for much more than the bed. Savor our pretty rooms, then turn to our back pages for how-to sewing directions

BY CHIPPY IRVINE PHOTOGRAPHY BY ANTOINE BOOTZ PRODUCED BY SARAH KALTMAN

The boldness of Stevens's black-and-white sheeting (**ABOVE**) is offset by muted celery walls, plain wood floor, Harden's burnished oil-finish cherry table. Simple white cafe curtains made from sheets become special with an edging strip cut from the checkerboard sheeting. **OPPOSITE:** In colors as appealing as a herbaceous border, an espresso background print for comforter, pillows and wallpaper anchors the delicate purple mini-checked pillow slips. Everything on the queen-size wicker sleigh bed is from the Ralph Lauren Home Collection.



What better linen closet for a country bedroom (**ABOVE**) than Hope & Wilder's silvery gray vintage cupboard, where linens by Wamsutta share space with ceramics such as the reproduction creamware vase and sugar bowl from Guilford Forge. **OPPOSITE**: Martex's vivid modern stripes go to the Casbah in a Moorish fantasy starring a Sultanabad rug from Hakimian, blue glass lantern suspended from Niermann Weeks's campaign bed, inlaid Moroccan table from Katie Ridder. Chartreuse and lime green vases from Gordon Foster. Sheet stripes trim linen bed curtains.



These days stripes are big home-fashion news, and this makes sewing projects easier: Your straight lines are already marked for cutting and stitching

Perfect companions to beautiful bed linens are sheers like organdy and batiste for the crisp yet frothy whiteness that many people prefer in the bedroom





The strong black silhouette of a tole bed (**ABOVE**) is gentled by a combination of warm-toned textures: bleached sisal carpeting, cable shawl from TSE Cashmere, chair upholstered in woven raffia, and Bill Blass's lace-edged linens and self-stripe silk comforter for Springmaid. Palazzetti's Masque lamp by Alberto and Diego Giacometti. Hand-colored photograph by Don Freeman. **OPPOSITE**: Crisp batiste curtains are slung on a buttermilk-painted four-poster bed by Cynthia B. Sawyer. Violet-and-white bedding from the D. Porthault Collection for Dan River matches the window curtains—sheets hung upside down and given ribbon trimming to echo the French-blue wicker chair.



Bold yellow-and-white striped sheeting **(ABOVE)** makes up a dust skirt and a slipcover for the headboard; fantasy dahlias dot Marimekko's bed linens for Revman, and photocopies of the sheets make instant art. Sunflower-colored cotton blanket from Garnet Hill. **OPPOSITE:** Tranquil robin's-egg blue walls set off Adrienne Vittadini's Bay Rose sheets, complemented by ultra-simple curtains made from wide blue-and-white striped sheets. Painted finishes calm headboard from Lexington Furniture, Sarreid's bedside table, Ron Fisher's Boston corner cupboard. Sconces from John Rosselli. Painted muslin panel from Pierre Deux Antiques.

See sewing directions on page 144. For more details

and crumpets, but there are always fresh ways to make the mix.

Here a Finn and an Italian supply the raw materials



Celebrated spa chefs show us ho

Low-fat feasts

BY JANE ELLIS

PHOTOGRAPHY BY ANTOINE BOOTZ









Seven chefs from spas around the United States and France recently proved that light cuisine can meet high standards. The occasion: a gala at New York's Tavern on the Green to benefit Citymeals-on-Wheels, which feeds the homebound elderly. The chefs offered no itsy-bitsy salads, but freshest fruits, vegetables and he

Gérard Vié (BACKGROUND) and fellow chefs (INSETS) at Tavern on the Green. Vié's grilled codfish with potato-basil puree (TOP); veal medallions with celery root (LEFT).

o prepare fabulous food with the



bountiful food with great taste. The consensus of the guests: Spa food has come of age. "Never lose sight of the rules of gastronomy," says Gérard Vié of Les Trois Marches at





Trianon Palace in Versailles, who after the feast prepared some new dishes for House Beautiful. "Pleasure must come with presentation and taste," says Vié, whose sauces rely on vegetable juices and purees for intense flavor.





, but little or no butter or cream

FROM TOP: Fresh salmon wrapped in smoked salmon, in cucumber coulis; pork sauce Robert with pasta and zucchini; beet salad; fruit salad in a crepe. CENTER LEFT, BACKGROUND: In the kitchen.



Gala dishes, CLOCKWISE FRO LEFT: Michel Stroot's duck consommé with porcini ravioli (in our recipe we substitute chicken broth a spinach ravioli). Joachim Splichal, consulting chef t Canyon Ranch spa, places scallop cakes on wild green Tavern on the Green's Ma Poidevin makes appetizer using scallops, artichokes and venison. Kathleen Daelemans's chocolate tor Ron Hook's madeleines.

Recipes follow.

For more details, see Reader Information



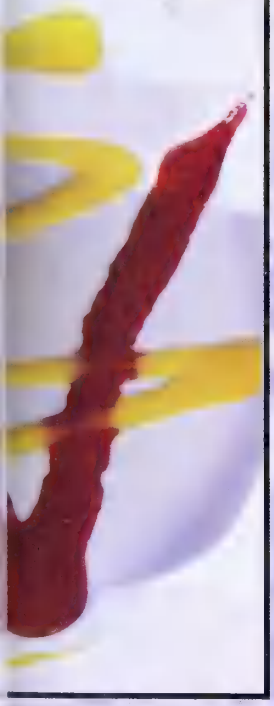


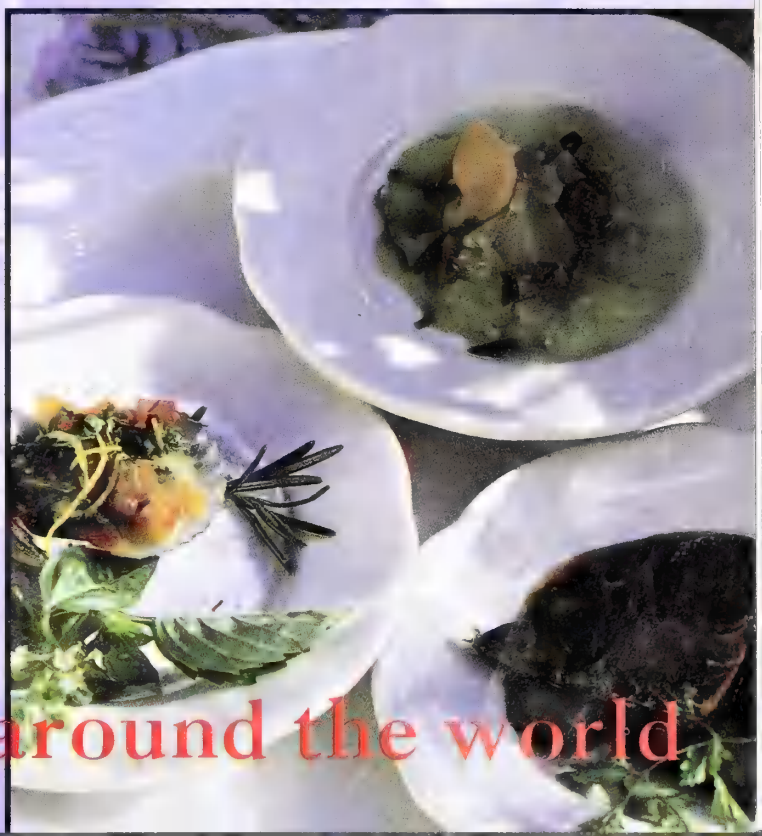
The chefs who came together for this healthy banquet have been honing their skills for years. "We used to count calories, now we count grams of fat," says Michel Stroot of the Golden Door spa in Escondido, California. These days he uses canola, olive and sesame oils to replace animal fat, and cooks with non-stick pans and vegetable spray. Kathleen Daelemans of Cafe Kula at the Grand Wailea Resort

Flavor first is the new rule for tren



Hotel & Spa in Maui, Hawaii, is her own best advertisement. She has lost 55 pounds since she assumed control of the kitchen, yet she denies herself nothing. For her chocolate cravings she devised a chocolate torte that gets its rich texture from prunes, not butterfat. Ron Hook of the Doral Saturnia in Miami updates a Proustian madeleine by replacing white flour with whole wheat pastry flour, using medium eggs instead of large ones, and adding espresso for extra flavor. "You want to enjoy your food although you're on a healthier diet," he says. All the chefs agree.





etting spa chefs around the world

VEAL AND LEEKS WITH CELERY ROOT SAUCE

(Gérard Vié, Trianon Palace, Versailles)

4 medium celery roots, trimmed and peeled
3½ cups vegetable stock (see recipe below)
1 large leek, trimmed and washed
2 tablespoons light cream
Salt and freshly ground black pepper to taste
¾ pound veal loin, cut into 8 equal portions

Cut 1 celery root into 2-by-¼-by-¼-inch sticks.

In a large stockpot, bring vegetable stock to a boil and add the celery root sticks. Reduce heat to a gentle boil and cook until celery root sticks are tender, about 5 minutes. Remove celery root sticks from stock and reserve both.

Cut leek on the diagonal into ½-inch slices.

Over high heat, return vegetable stock to a boil, add leeks and cook until tender, 5 to 7 minutes. Remove leeks from stock and reserve both.

Coarsely chop remaining celery roots and process through a vegetable juicer, or grate in a food processor on the finest blade. Place processed celery root in a linen tea towel and over a bowl, squeeze out the juice. Discard the pulp.

Over high heat return vegetable stock to a boil and reduce stock to one-third. Whisk in celery root juice and reduce by half. Add cream and continue reducing sauce until it is the consistency of light cream. Season to taste. Keep sauce warm over low heat.

In a non-stick pan over medium-high heat, sauté leeks until pale gold on each side, about 1 minute per side. Set aside.

Season veal lightly with salt and pepper.

In a non-stick skillet over medium heat, sauté veal until golden on each side, at least 4 minutes per side.

Evenly divide the sauce among 4 warmed dinner plates, place 2 pieces of veal on top of sauce and surround with slices of leek and celery root sticks. Serve immediately. Serves 4.

VEGETABLE STOCK

2 medium carrots, trimmed and cut into 2-inch lengths
1 medium onion, cut in quarters
1 leek, trimmed, washed and cut into 2-inch lengths
1 fennel bulb, cut in quarters lengthwise
1 medium tomato
½ small green cabbage, cut in half
½ teaspoon coriander seeds
1 cup loosely packed fresh parsley leaves
½ cup loosely packed fresh chervil leaves, optional
4 cloves
4 juniper berries

In a large stockpot add all ingredients and barely cover vegetables with water, leaving the cabbage halves sticking slightly above the water. Bring mixture to a boil over high heat, reduce heat to medium-high and cook until stock is reduced by half, about 30 to 45 minutes.

Strain the stock through a sieve into a bowl, pressing hard on the vegetables. Discard vegetables. Makes about 3½ cups.

PORK SAUCE ROBERT WITH ZUCCHINI AND SPAGHETTI

(From Gérard Vié)

1½ cups vegetable stock (see recipe above)
1½ cups chicken stock, preferably homemade
2 tablespoons Dijon mustard
Salt to taste
4 cornichons
2 medium zucchini
3 ounces fresh spaghetti
4 3½-ounce pork fillets
1½ teaspoons olive oil
Freshly ground black pepper

Prepare sauce: In a medium-size heavy-bottomed saucepan over medium heat, cook stocks and mustard until mixture is reduced to three-quarters of a cup. If sauce is very thin, continue to reduce until it has thickened slightly. Salt to taste, add cornichons, stir and reserve.

Trim and cut zucchini lengthwise into ¼-inch slices, stack slices and cut again into ⅛-inch strips.

In a large stockpot, bring 1 gallon of salted water to a boil and cook zucchini until bright green and tender, about 4 minutes. Drain and reserve.

In a large stockpot bring 1 gallon salted water to a boil and cook pasta until al dente, 2 to 4 minutes. Drain and reserve.

Season pork fillets with salt and pepper on each side. In a non-stick pan over medium heat, brown fillets, cooking until pale pink in center and golden on each side, 3 to 4 minutes per side. Remove fillets from pan and keep warm. Add oil and pasta to the pan and sauté, tossing until pasta is hot, about 3 to 5 minutes. Transfer pasta to a large bowl and reserve.

Add zucchini to pan and sauté about 3 minutes. Add to pasta bowl and toss gently.

Divide sauce evenly among 4 warmed dinner plates. Place pork fillet on top of sauce and evenly divide pasta and zucchini alongside pork. Serve immediately. Serves 4.

SALMON ROLLS ON CUCUMBER COULIS

(From Gérard Vié)

1 tablespoon freshly squeezed lemon juice
3½ ounces salmon fillet, cut into 1-by-¾-inch pieces
Salt
3½ ounces smoked salmon, sliced
4½ ounces cucumber, peeled and cut in quarters
3 tablespoons fromage frais (see recipe below)
½ teaspoon prepared horseradish, or to taste
Chives and fresh dill

Heat a non-stick skillet over medium heat, add lemon juice and sauté salmon pieces, lightly salting them, just until cooked through and slightly browned on each side, about 4 to 5 minutes. Remove salmon from heat and reserve.

Cut smoked salmon slices into 4-by-2-inch pieces. Place a piece of salmon at the end of a piece of smoked salmon, roll it up and set aside. Make 8 rolls. If making this ahead, cover and refrigerate.

Place cucumber quarters in a food processor and process until pureed. Add fromage frais, horseradish and process for a few seconds. Taste for seasoning. Sauce will be light and frothy.

Divide sauce evenly among 4 dinner plates, place 2 pieces of salmon on top of sauce, garnish with herbs and serve. Serves 4.

FROMAGE FRAIS

1 cup low-fat cottage cheese
¼ cup low-fat yogurt

In a food processor work bowl, add cottage cheese and yogurt and puree. Makes ⅔ cup.

MASHED POTATOES WITH BASIL AND CHIVES

(From Gérard Vié)

2 medium russet potatoes, scrubbed
1½ tablespoons unsalted butter
1½ cups chopped basil

>

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½ cup chopped chives
Salt and freshly ground black pepper to taste

Bake potatoes in a preheated 425°F oven until tender when pierced with a fork in the center, about 45 minutes. Remove from oven and cut in half lengthwise. Scoop potato flesh into a bowl. Add butter, basil and chives and stir with a fork until incorporated. Season to taste.

Using 2 soup spoons, shape potato mixture into oval quenelles and reserve until ready to use. They may be made 2 to 3 hours in advance, covered and refrigerated. Reheat in a microwave for 3 minutes or in a 350°F oven for 10 minutes. Makes 12 potato quenelles.

SALAD OF ENDIVE, ORANGE AND BEET WITH BEET VINAIGRETTE

(From Gérard Vié)

For the vinaigrette:

1 medium beet
1 teaspoon mustard
¼ cup extra-virgin olive oil
Salt and freshly ground black pepper to taste

For the salad:

2 large beets, cooked and cut in half lengthwise
4 small endives
2 oranges, peeled, seeded, pith removed, and separated into sections
Fresh parsley
Fresh chervil leaves

Prepare vinaigrette: In a large pot of water, add beet and bring to a boil over high heat. Reduce heat to medium-high and cook covered, until beet is tender, about 45 minutes. Drain. When beet is cool enough to handle, peel, trim and cut into quarters.

Place beet in a food processor and process until pureed. The puree will be chunky.

Place a strainer over a bowl, pour in beet puree and press with a spoon to extract juice.

In a small bowl, whisk together 2 tablespoons beet juice with the mustard. Slowly whisk in olive oil and season to taste.

Prepare salad: Thinly slice beet halves into the shape of half moons. Cut endive in half lengthwise, and thinly slice horizontally.

Arrange equal amounts of beet slices and orange sections on 4 plates. Mound endive in the center and drizzle a generous amount of beet vinaigrette around the edge of each plate. Garnish with parsley and chervil leaves. Serves 4.

FRUIT SALAD IN CREPE BUNDLES

(From Gérard Vié)

For crepes:

1 cup all-purpose unbleached flour
1 tablespoon sugar
Pinch of salt
1⅔ cups low-fat milk
2 large eggs
3 tablespoons unsalted butter, melted and cooled

For filling:

½ apple, peeled, seeded and diced
½ pear, peeled, seeded and diced
½ cup diced pineapple
½ cup heavy cream, flavored with ¼ teaspoon vanilla extract and whipped into soft peaks

For garnish:

1 cup strawberries or raspberries, pureed (if using raspberries, strain)
Zest of 1 orange, cut into long strips
Angelica cut into 1-inch strips
Mint leaves

Prepare crepes: In a large bowl sift flour, sugar and salt and make a well in the center. Whisk the milk into the flour gradually, until it is combined. Add eggs one at a time, whisking quickly until incorporated. Whisk in butter and allow batter to sit at room temperature for 30 minutes.

Heat a non-stick 10-inch crepe pan over medium-high heat until hot, add ⅓ cup batter and swirl the pan until the batter covers the surface in an even layer. Cook until crepe bubbles on top, turn and cook for 30 seconds. Remove crepe from pan and keep warm in oven at low temperature. Repeat process with the remaining batter. Makes 8 crepes. Extra crepes may be frozen.

Prepare filling: In a non-stick pan over medium heat, add apple, pear and pineapple and sauté until warm. Remove pan from heat and set aside.

To serve: In the center of each crepe, evenly divide and mound fruit mixture and top with a generous tablespoon of whipped cream. Gently gather the crepe together and slightly twist. The cream will help it stay together. Wrap strips of orange zest around the narrow neck of the crepe. Place crepes in the center of a dessert plate and drizzle or dot the berry puree around it. Serve immediately. Serves 4.

SPINACH RAVIOLI IN CHICKEN AND WILD MUSHROOM CONSOMMÉ

(Michel Stroot of the Golden Door created this easier adaptation of the dish he prepared at the gala)

For chicken and wild mushroom consommé:

2½ pounds chicken backs and wings
1 large onion
1 large carrot, cut lengthwise
4 stalks celery
1 small leek (or four scallions)
1 bay leaf
6 sprigs parsley
2 sprigs thyme
1 teaspoon cracked black pepper
3 quarts cold water

For garnishes:

1 red pepper, seeded and julienned
1 yellow pepper, seeded and julienned
2 dozen fresh spinach ravioli
1 pound shiitake mushrooms, julienned
2 tablespoons dry Madeira
½ cup chopped chives or chervil for final garnishing of broth

Prepare consommé: Place all ingredients in a large stockpot and simmer for 2½ hours or until reduced by one-third. Skim broth surface of fat occasionally. Place a strainer over a large bowl and strain liquid through cheesecloth to clarify.

Cool broth and remove any visible fat from the surface with paper towels.

Prepare garnishes: In a stockpot fitted with a colander, blanch peppers in a gallon of boiling water for 30 seconds. Remove from heat and immediately place in ice water, drain and set aside.

Cook ravioli according to package directions and set aside.

To serve: Place broth, mushrooms and Madeira in a saucepan and bring back to a simmer. Place peppers and ravioli in a warm soup tureen and top with broth and garnish with chives or chervil. Serve immediately. Serves 8.

SCALLOP CAKES WITH CHINESE GREENS

(Joachim Splichal, consulting chef of Canyon Ranch)

1 pound sea scallops, coarsely chopped
2 tablespoons rice flour
1 shallot, finely chopped
1 tablespoon finely chopped chives
3 ounces mustard greens

- 3 ounces baby spinach
- 3 ounces sugar snap peas
- 1 ounce enoki mushrooms
- 4 pencil-thin scallions
- 1 tablespoon olive oil
- 2 teaspoons low-salt soy sauce
- 1 teaspoon minced fresh ginger
- 2 teaspoons lemon juice
- 1½ teaspoons rice vinegar
- ½ tablespoon minced fresh coriander

In a large bowl mix scallops, rice flour, shallot and chives. Shape into 8 patties and set aside.

Cut mustard greens, spinach and sugar snap peas into slivers. In a large stockpot, boil 1 gallon of water and blanch greens for 2 minutes, drain thoroughly and set aside in a bowl. Add enoki mushrooms to the bowl.

Grill scallions on a hot grill or griddle, or brown lightly in a non-stick pan. Mix with other vegetables.

In a non-stick pan, lightly sauté the scallop patties about 2 minutes on each side and set aside. Add olive oil to pan and quickly sauté greens to warm. Remove pan from heat and stir in soy sauce, ginger, lemon juice, rice vinegar and toss well. Divide the warm greens among 4 plates, place 2 scallop cakes on top of each bed of greens. Sprinkle with coriander and serve. Serves 4.

BABY ARTICHOKES BARIGOULE

(Marc Poidevin, Tavern on the Green)

- ½ cup extra-virgin olive oil
- 1 medium onion, diced
- 2 cloves garlic, crushed
- 1 slice pancetta
- 1 small carrot, peeled and diced
- 1 cup basil leaves, chopped
- 12 baby artichokes, trimmed
- ¾ cup dry white wine
- Coarse salt and freshly ground black pepper to taste

In a large skillet over medium heat, heat oil and sauté onion, garlic, pancetta, carrot and basil until the onions are soft. Do not brown. Add artichokes and cook until tender, about 5 to 10 minutes.

Place artichokes in a shallow dish and set aside.

Pour wine into skillet and deglaze pan. Season sauce and pour over the artichokes. Serves 12 as an appetizer.

BAY SCALLOPS SAUCE VIERGE

(From Marc Poidevin)

- ½ cup extra-virgin olive oil

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2 tablespoons lemon juice
1 tablespoon chopped basil
1 tablespoon chopped tarragon
1 tablespoon chives
1 tablespoon parsley
1 small tomato, diced
1 small red pepper, peeled, seeded and diced
1 small yellow pepper, peeled, seeded and diced
Coarse salt and freshly ground black pepper to taste
1 shallot, chopped
½ cup white wine
1 bay leaf
1 sprig thyme
36 bay scallops
12 scallop shells, available in kitchen supply stores

In a small bowl, mix together olive oil and lemon juice. Add basil, tarragon, chives, parsley, tomato, red pepper, yellow pepper, and mix thoroughly. Season to taste and set sauce aside.

In a small saucepan add shallot, wine, bay leaf, thyme and season with pepper to taste. Bring mixture to a boil, add scallops and cook for 1 minute. Remove scallops from cooking liquid and place 3 in each shell, top with sauce and serve immediately. Serves 12 as an appetizer.

VENISON NEGAMAKI WITH BLACK TRUFFLE

(From Marc Poidevin)

5 scallions
10 lean slices venison, preferably Cervena, cut from leg
2 tablespoons chopped black truffles
Coarse salt and freshly ground black pepper to taste
1½-2 tablespoons truffle juice
1 tablespoon lemon juice
3 tablespoons extra-virgin olive oil

In a skillet, blanch scallions in salted water for 2 minutes. Drain and set aside.

Roll out a piece of parchment paper long enough to hold five slices of venison spread out next to each other. Place scallions alongside each other in a line along the top quarter of the venison slices. Sprinkle with chopped truffle, and season with salt and pepper to taste. Roll slices very tightly, so the circumference of the roll is the size of a quarter. Repeat process using the same piece of parchment paper. Discard paper.

Place rolls in a baking dish and bake in a preheated 425°F oven for 12 to 14 minutes. Remove pan from oven and cut rolls into 1-inch pieces and place on a serving plate.

In a small bowl mix truffle juice, lemon juice, olive oil and season with salt and pepper to taste. Sprinkle the mixture on negamaki. Serves 12 as an appetizer.

CHOCOLATE ESPRESSO SPA TORTE

(Kathleen Daelemans, Grand Wailea Resort Hotel & Spa)

Cooking oil spray
1 cup soft pitted prunes
1 cup chocolate liqueur
1 cup sugar
1 cup skim milk
6 tablespoons canola oil
1 tablespoon white-wine vinegar
1 teaspoon vanilla
1¼ cups flour
⅓ cup Dutch cocoa
1 tablespoon fresh, very finely ground espresso beans
1 teaspoon baking soda
½ cup melted white chocolate
½ cup melted unsweetened chocolate
1 cup raspberry puree, strained
1 cup mango puree

Line the bottom of a 9-inch springform pan with parchment paper and coat with cooking oil spray.

In a small saucepan over low heat, cook prunes and liqueur together for 20 minutes. Cool to room temperature. Puree in a food processor until smooth.

In a large bowl mix pureed prunes, sugar, milk, oil, vinegar and vanilla.

In a bowl sift flour, cocoa, espresso and baking soda together, and gradually stir into prune mixture. Blend until smooth.

Spread mixture in prepared pan and bake in a preheated 350°F oven for 30 to 40 minutes. Allow cake to cool in pan for 10 minutes, remove the sides of pan and cool on a rack.

Randomly drizzle melted chocolates over cake and cut into 12 slices.

Drizzle purees over plates and top each with a slice of cake. Serves 12.

ORANGE MADELEINES

(Ron Hook, Doral Saturnia International Spa Resort)

Cooking oil spray
1 cup whole wheat pastry flour
1 cup all-purpose flour
2 teaspoons baking soda
2 cups orange juice
2 teaspoons orange zest
4 tablespoons unsalted butter, room temperature
1 cup sugar
3 medium eggs, room temperature

Spray 60 madeleine molds with cooking spray.

In a medium mixing bowl, mix flours and baking soda together and set aside.

In a medium saucepan bring orange juice to a boil, remove pan from heat and allow to cool. In a small bowl mix orange juice and zest together and set aside.

In a large mixing bowl cream the butter and sugar together. Beat in eggs one at a time. Beat in flour mixture in thirds alternately with the orange-juice mixture.

Spoon 1 tablespoon batter into each prepared madeleine mold, and bake in a preheated 350°F oven for 10 to 15 minutes. Makes 60.

CHOCOLATE MADELEINES

(From Ron Hook)

Cooking oil spray
5 ounces semisweet chocolate
3 tablespoons low-fat milk
1 cup whole wheat pastry flour
1 cup all-purpose flour
2 teaspoons baking soda
1½ cups cold strong coffee
½ cup Madeira
2 tablespoons unsalted butter
1 cup sugar
3 medium eggs

Spray 60 madeleine molds with cooking spray.

In a small saucepan melt chocolate in milk and set aside.

In a medium mixing bowl, mix together flours and baking soda and set aside.

In a small bowl mix coffee and Madeira and set aside.

In a large mixing bowl cream butter and sugar together. Add eggs one at a time, beating well after each addition. Beat in flour mixture in thirds alternately with the coffee mixture.

Spoon 1 tablespoon batter into each prepared madeleine mold, and bake in a preheated 350°F oven for 10 to 15 minutes. Makes 60. ■

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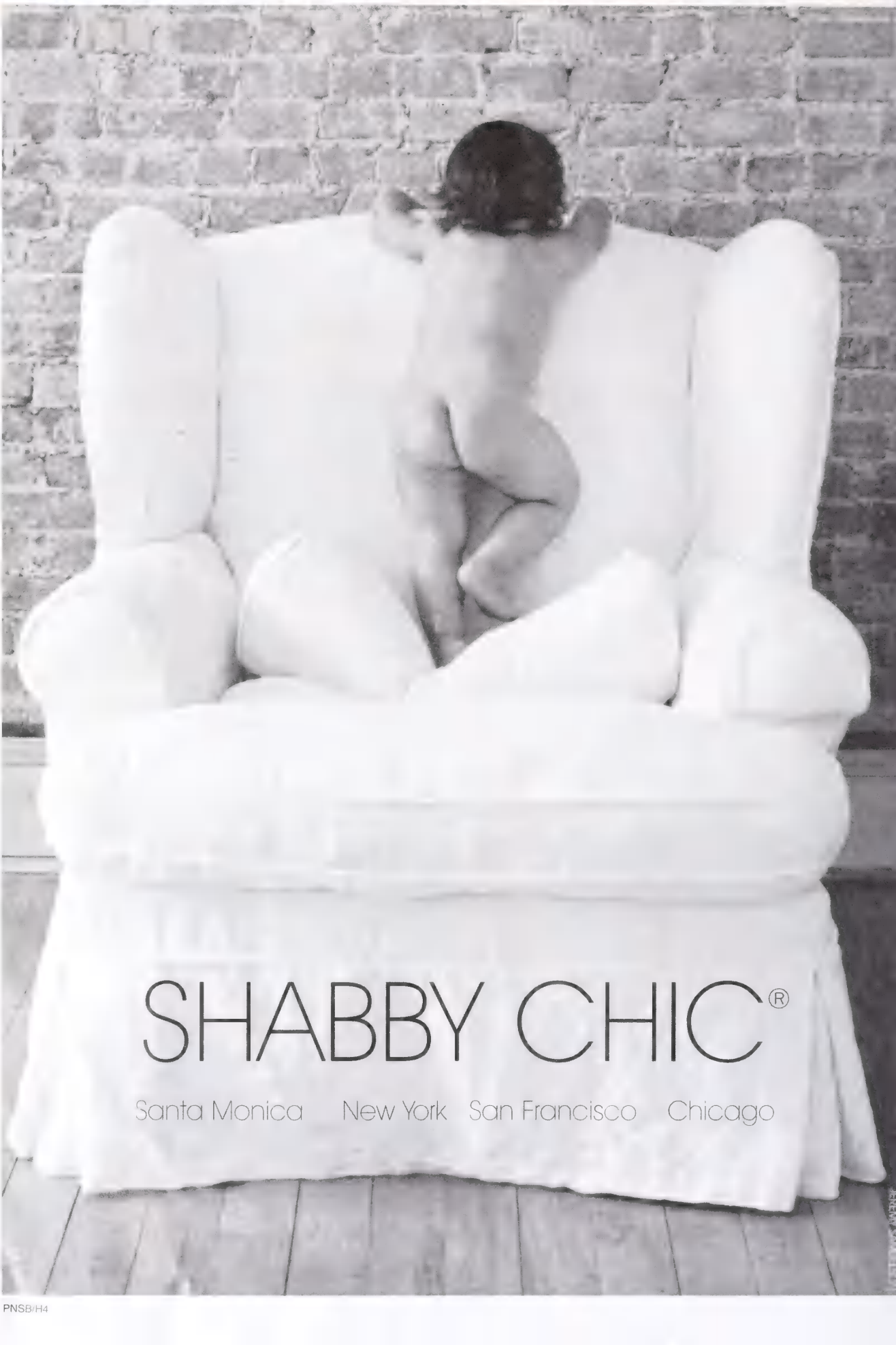
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Continued from page 34

In my mother's 1943 Joy of Cooking, recipes are calculated for wartime rationing stamps. I felt our pancakes came to us smelling of Victory gardens and the fear of bombs

War I, and since then they have continued to proliferate.

Most of these books are excruciating to read. (Here one expects to find recipes for lime Jell-O with tuna fish.) But the best of them accurately reflected the rich diversity of American culture. A few, like the 1908 *P.E.O. Cook Book* from the Iowa P.E.O. Sisterhood, have been reprinted. Others have been digested in fine collections like *Walnut Pickles and Watermelon Cake,* a selection of recipes from a century's worth of Michigan community cookbooks.

A special favorite among the regional cookbooks are those from religious societies, particularly the Shakers and the Mennonites. Many of these are strong on recipes for pickles, preserves and other homemade specialties that have been expunged from most recent cookbooks. "Put your hands to work and your hearts to God, and benefits will befall thee," reads the epigraph to *The Best of Shaker Cooking,* a 1985 collection of recipes from Shaker communities up and down the Atlantic seaboard. There are so many recipes that it would be easy to keep your hands at work eternally. Nine different piecrusts are suggested, for example, and an entire chapter is devoted to maple recipes. On every page is some intriguing dish like Baked Bananas in Cider, or Gooseberry Catsup.

If all the cookbooks produced in America by the Junior League were laid end to end, they would doubtless stretch all the way along Interstate 80 from the George Washington Bridge to the Golden Gate. Many are mediocre, but Stephen Lee is particularly fond of a recent one by the Junior League of Kansas City called *Beyond Parsley.* It has been so successful that the group recently issued a second volume, *Above and Beyond Parsley.*

Still, the requests that book dealers get most often are not for arcane or even regional books. "It's the ones they've worn out that they ask for," says California collector and dealer Marian Gore. "Like Irma Rombauer's *The Joy of Cooking.*" Lee agrees. "People are always asking me for the Rombauer editions," he notes. These are the editions from the thirties and early forties, before the 1946 edition in which for the first time, Rombauer's daughter became a coauthor. (Because only 3,000 copies of Mrs. Rombauer's 1931 cookbook were printed, a true first edition is worth thousands of dollars.)

When my mother opened her book to me—the very last of the Rombauer editions—little did I know that I was spilling flour on a classic. Every cookbook, it seems, carries the signature of its time and culture, so that to read and use it is to gain a privileged entry to living history. I will never forget the pleasure with which we kids looked at our mother's Momma Rombauer, with its recipes calculated for wartime rationing stamps. I felt that our pancakes had somehow come to us from 1944, smelling of Victory gardens and the fear of bombs.

So after all my searching, it was Momma to whom I turned for my first experiment in pickling. I had plenty of tomatoes and apples, but I had to go to the health food store to find the quantity of white mustard seed that the recipe required. And it was difficult to believe the prodigious amount of sugar suggested. Nevertheless, along with the pleasure that I got from seeing rows of little sealed jars of homemade preserves arranged on the shelf, I acquired a bit of the know-how that my childhood of store-bought condiments had never told me. Relish, it seems, is the marriage of sweet and sour. My mother never taught me this, but her Momma Rombauer did. ■

APPLE OR GREEN TOMATO CHUTNEY

From The Joy of Cooking *by Irma Rombauer (Bobbs-Merrill, 1943)*

About 1½ Quarts

Combine, and simmer slowly for 3 hours:

2 cups chopped seeded raisins
2 cups chopped slightly underripe green apples
1 cup minced onions
¼ cup coarse salt
6 medium-sized ripe, skinned, quartered tomatoes
3½ cups brown sugar
1 pint cider vinegar
4 oz. white mustard seed
2 oz. preserved ginger
3 chili peppers

Place in sterile jars, seal and store in a cool dark place.

CHICKEN FRYKECY

From Martha Washington's Booke of Cookery *(Columbia University Press, 1981)*

To Make a Frykecy

Take 2 Chicken, or a hare, kill & flaw them hot. take out theyr intrills & wipe them within, cut them in picces & break theyr bones with A pestle. yn put halfe a pound of butter into ye frying pan, & fry it till it be browne, yn put in ye Chiken & give it a walme or two. yn put in halfe a pinte of faire water well seasoned with pepper, & salt, & a little after put in handfull of parsley, & time, & an ounion shread all smal[l]. fry all these together till they be enough, & when it is ready to be dished up, put into ye pan ye youlks of 5 or 6 eggs, well beaten & mixed wth A little wine vinegar or juice of leamons. stir thes[e] well together least it Curdle, yn dish it up without any more frying.

The organization man

In his New York City loft, designer Bruce Bierman, like all neat people, insists on a place for everything, and everything in its place









With built-in cabinets and pared-down furnishings (ABOVE), designer Bruce Bierman's apartment is an airy, clutter-free space. FAR RIGHT: Its cabinets closed, the kitchen looks sculptural. RIGHT: Open doors reveal a refrigerator, serving area and appliances behind the food preparation island. BELOW RIGHT: China stacked on pull-out shelves.

BY TERRY TRUCCO

Not long ago, designer Bruce Bierman was asked if his newly renovated loft could be included on a house tour of Manhattan. "Don't worry," the tour's organizer confided. "People won't look in your closet or open the drawers."

Bierman, however, is one of those rare individuals who doesn't mind if someone pulls out the pantry shelves or peers into the sock drawer. He's even willing to let a visitor poke around his closet. Of course, if your drawers and closets looked like Bierman's, you would show them off, too. Open a kitchen cabinet and black-and-white dishes sit, like sculpture, on shelves that slide out for easy access. Pull out a deep drawer in the dressing area and the entire contents are visible, nestled between smooth wood dividers. Looking for the channel zapper? It's in a sleek mahogany box on the coffee table, along with other remote controls to operate the lights, sound and video systems and blackout shade.

Clearly, Bierman has a proclivity for neatness. And his living quarters—a long, cool rectangle that he redesigned from end to end last year—neatly illustrate how an 1,100-square-foot space can appear airy and clutter-free, and still be fully stocked with one man's notion of life's little essentials, like a 72-inch drop-down projection TV screen and a full-size washer and dryer.

For Bierman, the loft, which he has renovated three times in his sixteen years here, is more than a place to call home. His 1,100-square-foot office, also newly remodeled, is on the same floor, separated from the living quarters by a sliding door. >

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Behind drafting tables and desks, shelves hold Bierman's yarn collection, a dazzling, 1,000-skein rainbow. Bierman, also a tapestry designer, accepts corporate and private commissions.

The entire 2,200-square-foot space was, in Bierman's words, "a laboratory," where he experimented with solutions to the obvious design problems: a floor plan that looked like a bowling alley and the living area's less-than-lavish dimensions. "Most people can get by with less space than they think they need," he says, seated at his dining table, a graceful Ruhlmann design which seats eight. "They hold onto things they don't need and duplicate too many items."

Bierman wanted his home to encapsulate the nineties. That meant clean, sparse architecture warmed by an eclectic mix of furniture; an open kitchen that doesn't look like a kitchen; a master bath and dressing room; and a comfortable place to flop down and watch movies. It also meant gutting the space,









An anegre wood headboard and Italian silk curtain (LEFT) separate Bruce Bierman's bedroom from the rest of his loft. BELOW LEFT: The walk-in dressing room is so neatly organized that doors are not needed. BELOW RIGHT: Built-in drawers, 36 inches deep, are specially partitioned for socks and underwear. BOTTOM RIGHT: The designer with his looms and yarn.

adding the ash floor (the original was concrete) as well as a new interior wall, which curves gracefully near the window to accommodate a large bathtub on the opposite side.

The kitchen—"I wanted it to look like a buffet in a dining room," Bierman says—was conceived as a piece of sculpture. A smooth bank of cabinets fronted in finely textured African anegre wood hides a Sub-Zero refrigerator/freezer, the washer and dryer and deep slide-out shelves for dishes, packaged foods and full-size trash and recycling receptacles. Twin cabinets above the sleek black oven and dishwasher swing open and slide back to reveal a black granite serving area; similar cabinets hide the microwave and two shelves of appliances. There's more storage above the long appliance vent for seldom-used serving items. "It works," says Bierman, "because the entire area is thirty-six inches deep, not the usual twenty-four inches." The granite-topped island balances on two stainless-steel columns. A gas line to the burners feeds through one leg; plumbing for the double sink hides in the other. Bierman stashes his cooking utensils in the island's ample drawers.

Anegre wood turns up again on the headboard of Bierman's bed, which doubles as a divider between the living room and bedroom (an Italian silk curtain can be pulled across the room for privacy). And ash appears on both the floor and cabinets in the dressing area. Bierman has deliberately kept the loft's materials and colors consistent to maximize the sense of spaciousness. "You don't want a lot of stuff to stop your eye," he says. Still, he couldn't resist a few surprises, like the needlepoint rug—a splash of red in the living room. "My associates assumed it was for a client when I brought it in," he says. "They now agree it is just what was needed." ■



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Smart storage











With adjustable wall storage and an extra-wide desk (ABOVE, FAR LEFT), a snug, oddly shaped attic becomes an agreeable home office for two. ABOVE LEFT: Adjustable vertical partitions help create smart storage compartments for trays and muffin tins. LEFT: Maximum storage for spice jars and canisters on shallow, adjustable shelves. BOTTOM LEFT: A rolling ladder makes the top shelves of an ultra-tall bookshelf accessible. ABOVE: A low wardrobe peninsula provides a welcome countertop and added hanging space in a roomy walk-in closet.

Get organized: Make more of the space you have with clever built-ins and space-saving hardware for closets, cabinets and drawers

BY TERRY TRUCCO

It's odd how most houses, even large ones, never seem big enough to hold everything we own. Closets overflow, drawers get filled to the brim, and cupboards, especially deep ones, turn into black holes. For many of us, smart storage—the kind that's ample, accessible and discreet—remains an elusive goal.

While there's no magic formula for neatening up the house once and for all, the art of savvy space-saving has grabbed the design world's attention in a big way. For a growing number of architects and interior designers, a large part of the job is coming up with clever storage solutions, like window seats that open up, or dining room sideboards that hide fax machines. At the same time, increasingly sophisticated space-saving hardware, from roll-out recycling bins to holders for vacuum cleaner parts, has widened storage options. "Twenty years ago there were lazy Susans and that was it," says Martha Kerr, a kitchen and bath designer with the Neil Kelly Company in Portland, Oregon. "Now no one even makes stationary shelves."

Maxine Ordesky, a Beverly Hills space planner, is adamant about getting the maximum use from every room. Author >



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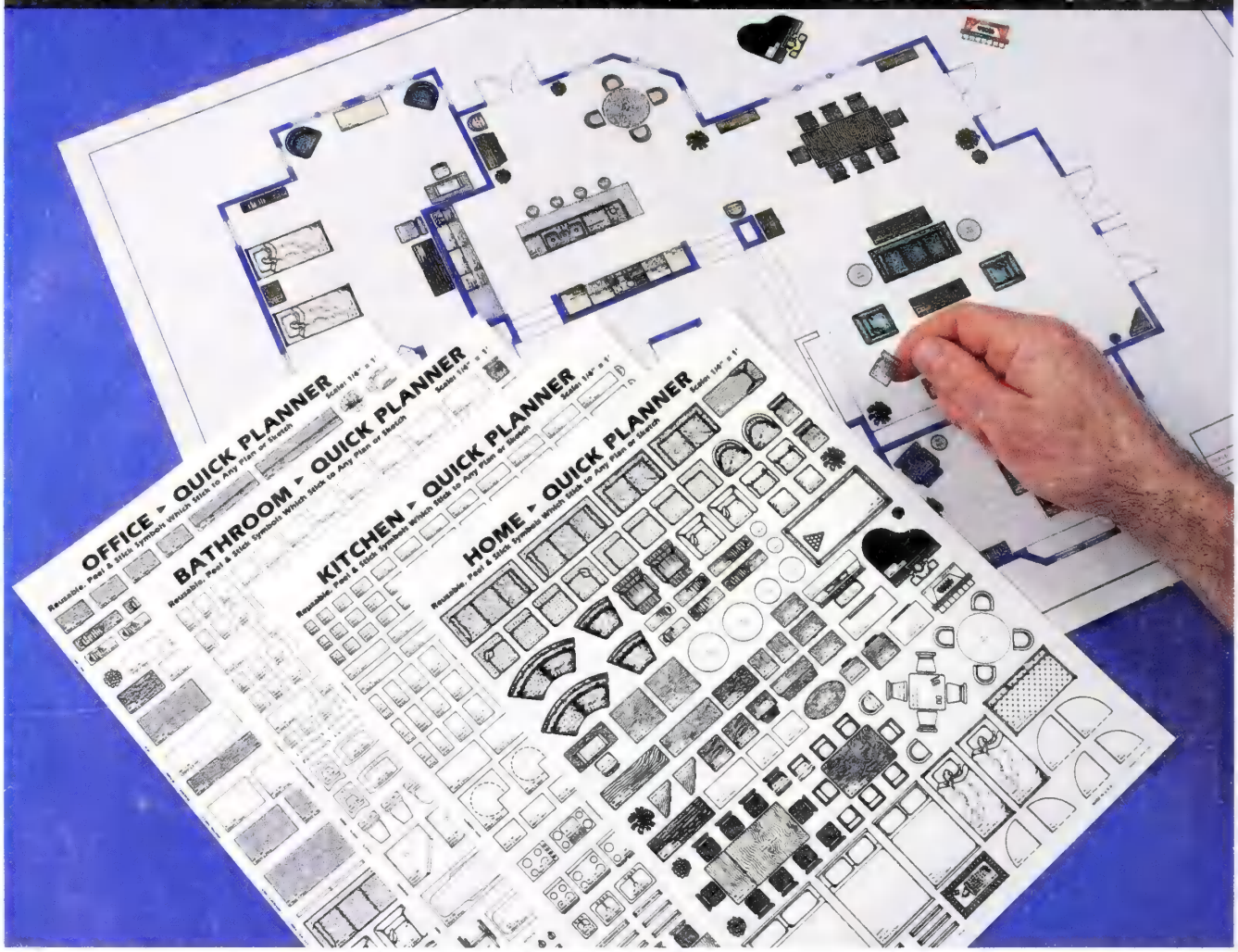
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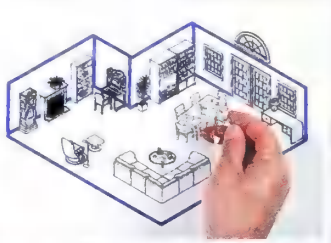
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of *The Complete Home Organizer* (Grove Press, $19.95), Ordesky likes bookshelves in dining rooms and banquettes in kitchens (she designed one that sits on roomy drawers). And for a client who needed a home office, she removed the door from a 44-inch-deep closet and outfitted the space with a built-in desk and shelves.

Closets are the heart of a storage system, and they work most efficiently, according to space planners, when the standard hanger pole and shelf are replaced with adjustable ones. This can beef up storage capacity by 50 to 75 percent, writes Herb Hughes in a new do-it-yourself book, *Custom Closets/Organize and Build* (Creative Homeowner Press, $9.95). His book offers instructions for constructing and organizing a variety of closets, from reach-ins to walk-ins, using wood or wire shelving.

To maximize the full volume of a closet, some designers favor revolving clothes racks, similar to those used by dry cleaners. (A foot pedal or a switch outside the closet puts clothes in motion.) For a walk-in closet lined with shelves and rods, Ordesky devised the "peninsula"—a low, deep cabinet for hanging items that juts into the closet from the back wall. (The top provides a large flat surface for coordinating outfits.)

And if there's no closet at all? For his own apartment, New York designer Carey Maloney of M (Group) Incorporated improvised with what he calls Mughal tents, two tall, thin structures for double hanging, constructed from wood and draped with brightly striped pink Indian fabric. With smartly peaked roofs, the tents flank a Paul Frankl 1940s chest with a television on top.

The kitchen has probably benefited more than any other room from the dramatic improvements in space-saving hardware. The latest corner units in heavy-duty chrome, from companies like SieMatic and Hafele, consist of shelves and baskets that swing up or pull out, eliminating dead space in the back of cabinets. "The idea is to make things visible and accessible," says Peggy McGowen, a designer with Kitchen & Bath Concepts in Houston. For cutlery drawers McGowen prefers double-decker storage, with a top sliding shelf. Spatulas and ladles get stashed in upright stainless-steel cylinders sunk into a counter.

Cabinets can yield unexpected space savings. Vertical partitions make smart holders for muffin tins, cookie sheets and, when closely placed, dinner plates. And toe space, the recessed boards at the foot of some cabinets, can be transformed into hidden compartments for silver and other valuables. "You can kick it open with your foot," explains Robert McAlpine, an architect from Montgomery, Alabama.

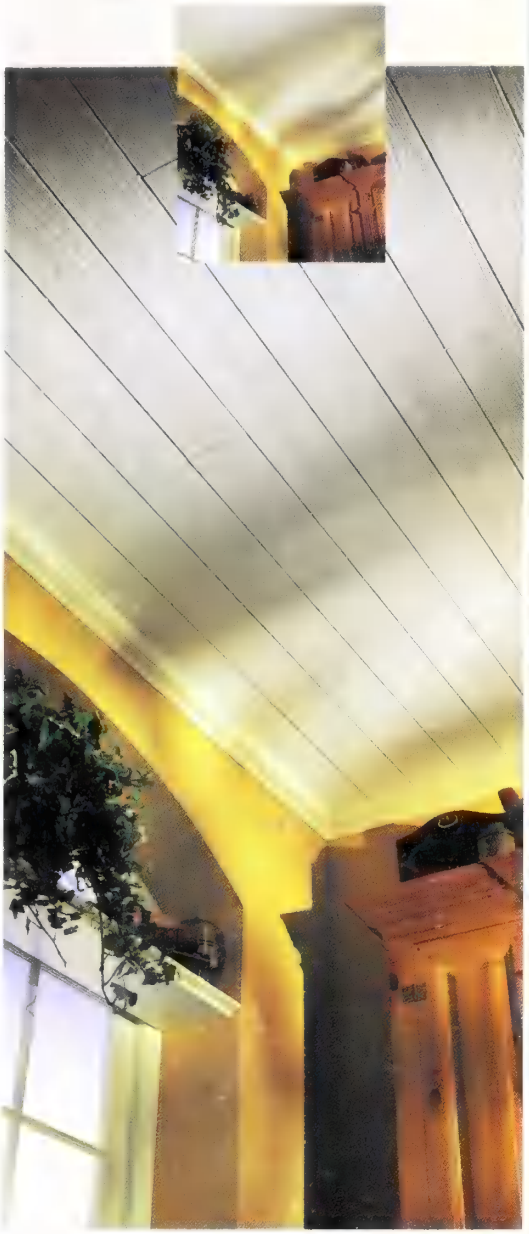
Kitchen space savers can be transplanted easily to bathrooms. Install a shallow tilt-down panel in front of the basin for toothpaste and brushes. And appliance garages, fitted with outlets, can protect hair dryers and electric shavers.

The area below windows is another rich site for storage, even if part of the space is occupied by a radiator or air-conditioning unit. Nancy Klasen, a New York interior designer, likes to install under-window shelving along the entire length of the wall. "The shelves can be deep on the sides and cut out in the midsection by the heating or cooling device for a unified front," she says. If custom cabinetry is too pricey, she suggests using simple wood shelves and glass blocks as spacers, a stylish variation on brick-and-board shelving popular with budget-conscious college students.

In fact, while some space-saving solutions are customized and costly, it's possible to organize an entire house using easy-to-find commercial products, from built-in tie and belt racks to roll-out cleaning product trays for under the sink. Late last year, the Orleans Company, a builder in Newtown, Pennsylvania, unveiled its Organized House, a four-bedroom model home outfitted with organizational aids purchased mainly from mail-order catalogs like Hold Everything and Lillian Vernon.

Visitors particularly liked the laundry room's built-in ironing board and the magnetic detergent caddy stuck to the side of the washing machine. But most impressive of all was the price—just $4,300 to organize the entire house, closets included. ■

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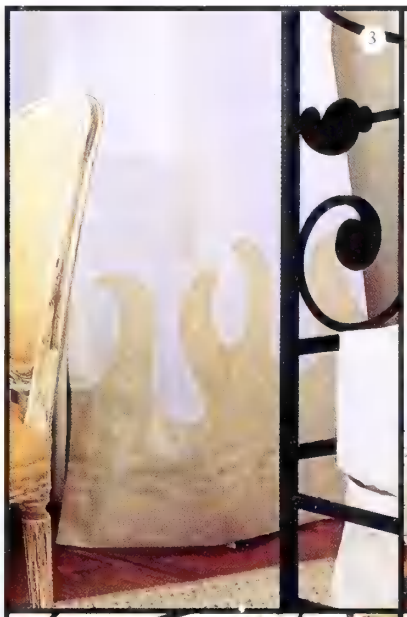
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Sheet workbook

Five easy-to-intermediate window and bed curtain projects you can execute using bedsheets as your fabric

BY CHIPPY IRVINE

Fabric in up-to-date colors and patterns, reasonably priced, easy to care for, and available in unseamed widths up to 108 inches: that is one way to look at bed sheets. No wonder home sewing projects are so often made of this material. For House Beautiful's latest story on decorating with sheets (always an inspiration to readers), senior decorating editor Sarah Kaltman concocted these new projects:

1. Cafe curtains with black-and-white sheeting trim. To liven up plain white cafe curtains (page 119) made from Stevens Ultra Touch sheets, apply a border cut from checked sheeting. (Keep the curtains as simple as possible, sliding a rod through the top hem.) The sheets we used for trimming are the same large checks seen on the bed: Ultra Touch Checks from Stevens. When the large-scale checks are used this way, they form an intermittent black-and-white stripe. Our curtains have ¾"-wide sheeting trim, but on a large window the border should be wider for a bolder look. Cut strips 2½" wide for ¾" edging on both front and back plus ½" for seams. Placing right sides of trim and curtain together, machine-stitch one edge of strip to bottom of curtains. Press ½" hem on unfinished edge, turn to wrong side and hand-sew to back. Press and hang.

2. Linen mesh bed curtains embellished with stripes. For the curtains we used a loosely woven Belgian linen and for the striped trim, Aruba Stripe sheets by Martex (page 121). For a queen-size bed

we needed one width of 60″-wide linen for each panel. First, measure from the top of the bed frame to the floor and cut your fabric this length. The 4½ inches taken up by hems are compensated for by long ties at the top. Press and machine-stitch a 4″ hem at the bottom of each curtain.

For ties, 10″ by 1,″ cut strips of striped sheets 21″ by 3″, fold in two, turn under ½″ on each side, press and topstitch. You will need 11 ties per 60″ panel to be spaced 6″ apart. Fold ties in half and pin—at fold—to top of curtains with ends hanging down. Cut a 3″ strip of linen the width of each curtain (plus ½″ at each end to turn under) to use as facing along the top of each curtain. Put facing and curtain right sides together and stitch along the top of the curtain, sewing through the folds of each tie. Fold facing, ½″ from top, to the other side and topstitch at fold through all layers. Press facing to wrong side and topstitch like a hem.

For borders: Cut striped sheeting into strips 9″ wide and the length of the hemmed curtains plus 1″ to turn under—½″ at top, ½″ at bottom. Turning under a ½″ seam allowance, carefully pin a 4″ double binding to the edge of the linen. Using a machine, topstitch binding.

You may want to make one curtain for each of the four sides of the bed, or you may prefer the luxury of two curtains per side, as you have seen in the photograph.

3. Appliquéd linen on white curtains. Apply waves of oyster-colored linen to the bottom of white organdy curtains or to curtains made from white or cream sheets. Our wave design (page 123) was sketched free-hand on tissue paper, which then became the pattern. You can create your own design in the same way. The linen wave can be sewn on by hand, turning under a tiny seam as you sew, or sewn on a machine using a close zigzag stitch.

4. Violet-trimmed sheets as curtains. Hang flower-bordered sheets with the border at the bottom for a decorative hem (page 122). For ties, cut strips of the sheet fabric (if you have any to spare) or of other plain white fabric or you can use white ribbon. Follow tie directions in #2 above and make enough ties so they are 6 inches apart. Space along the top of the sheet and sew by hand. We used violet ribbon for edging. Topstitch ribbon along the top, then down leading (inner) edge of the curtains, making sure you do not stretch the ribbon as you go as this will make the sheeting wrinkle. Press and tie onto rod.

Canopy and curtains for the bed are all in one piece, made from five plain white sheets sewn together in a cross shape with one for the center, and one for each of the four sides. You could also use panels of cotton batiste. These are looped casually onto the bed frame with white ribbons: Sew a yard-long piece of ribbon—three to each side—to the seam on top of the canopy. Gather the bed curtains gracefully, loop ribbon around the folds and tie to canopy frame.

5. Easy striped curtain hung on drawer pulls. We used wide pale blue-and-white striped sheets from Adrienne Vittadini that coordinate with her Bay Rose sheets (page 125). Cut and hem sheets in a rectangle slightly larger than window frame so they will hang in a relaxed way.

Our curtains were lined with plain white sheets to cut the light, but you may prefer your curtains unlined. You will need ribbon for loops, and three decorative drawer pulls with integral screws to attach to the top of the window frame. You also need an ornamental tieback for each window.

Sew ribbon loops at the top corners and top center of sheet. Make sure they are large enough to fit over drawer pull. Press and hang. Loop curtain back over tieback in a graceful swag to let in daylight; simply release the curtain from the tieback to close it at night. ■

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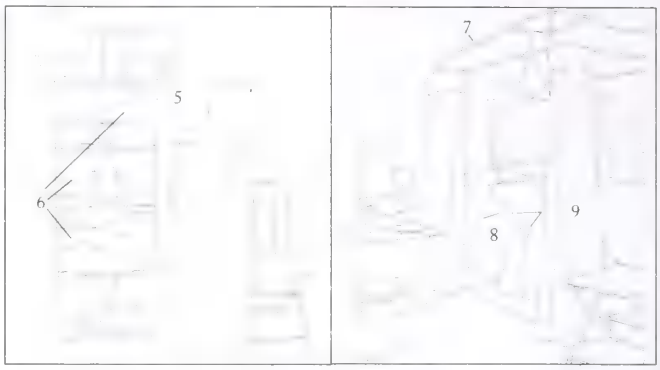
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DREAM STUFF

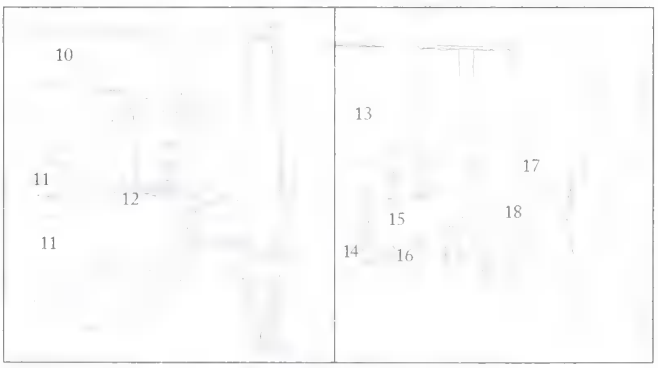
Pages 118 and 119

1. Linens and bed by Ralph Lauren
   Pillowcases (pr.)—$37 Floral cotton flat sheet—$55
   Patience flat sheet—$87 Throw pillow—$125
   Cotton comforter—$295 Cotton blanket—$145
   Shams (ea.)—$115 Sleigh bed—$3,280
2. Linens by West Point Stevens Home Fashions
   Checks pillowcase—$10 Checks flat sheet (full)—$13.50
   Checks solid comforter (full)—$45
3. Wool blanket, ABC Carpet & Home—$260
4. Low post bed, Barton-Sharpe, Ltd.—$1,460



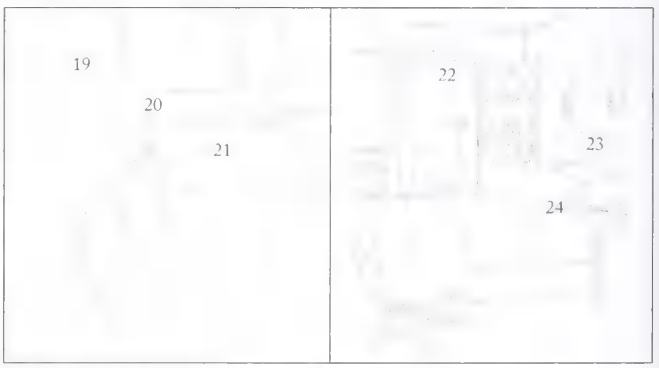
Pages 120 and 121

5. Cupboard, Hope & Wilder—$800
6. Orchard Park Linens by Wamsutta
   Comforter—$110 Neck roll—$25
   Breakfast pillow—$25
7. Bed, John Rosselli International Corp.—$4,970
8. Linens by Martex for West Point Stevens Home Fashions
   Pillowcases (pr.)—$17 Flat sheet (full)—$21
   Solid pillowcases (pr.)—$16 Solid flat sheet (full)—$20
   Comforter (full)—$105 Dust ruffle (full)—$40
9. Curtain fabric, Hamilton Adams Imports Ltd.
   (per yd.)—$7.20



Pages 122 and 123

10. Bed canopy fabric, Decorator's Walk (per yd.)—$5.40
11. Lisette Linens from the D. Porthault Collection
    for Dan River. Standard pillowcases (pr.)—$80
    Duvet cover—$195 European shams (ea.)—$80
12. Antique spread, Susan Parrish Antiques—$450
13. Curtain fabric, Decorator's Walk (per yd.)—$14.25
14. Curtain border, Hamilton Adams (per yd.)—$5.25
15. Table skirt fabric, Hamilton Adams (per yd.)—$5.25
16. Table skirt border, Donghia (per yd.)—$63
17. Bed, John Rosselli International Corp.—$5,880
18. Sheet set including pillowcases, Springmaid Home
    Fashions (full)—$100



Pages 124 and 125

19. Curtain fabric, Beckenstein (per yd.)—$4.99
20. Headboard, Mitchell Gold Design Line—$376
21. Dahlia and Dahlia Stripe Linens by Marimekko
    for Revman Industries. Standard pillowcases (pr.)—$14.50
    Flat or fitted sheet (full)—$17 Dust skirt (full)—$45
22. Curtain from comforter reverse, Bay Rose
    by Adrienne Vittadini for Fieldcrest, Inc. (full)—$140
23. Headboard, Weekend Retreat Collection, Lexington
    Furniture Industries—$364
24. Bay Rose Linens by Adrienne Vittadini for Fieldcrest, Inc.
    Standard pillowcases (pr.)—$25 Flat or fitted sheet
    (full)—$25 Comforter (full)—$140 Dust ruffle—$50

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the September issue is available to November 1, 1993. Please allow 30 days for processing. This House Beautiful reader service is free.

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September 1993

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13. **Waverly** New 1993 "Back to Basics" Idea Book. 16 pages of color photographs featuring Waverly fabrics, wallcoverings and home fashion products. Full of decorating suggestions for each room in your home. $2.00

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14. **American Drew's** most popular collection, Cherry Grove. Elegant, authentically styled traditional cherry bedrooms, dining rooms and occasional furniture featuring consumer-preferred Panel Perfect construction. 36-page brochure. $5.00

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COVER See Reader Information for page 80.

26 STYLE BEAT **Brancusi Column** floor lamp, by Tom Dixon—Cappellini International Interiors (M), 22060 Arosio, Italy; 011-39-31-759-111; in the U.S.: Modern Age (R,T), 121 Greene St., New York 10012; 212-477-2224; Diva (R,T) 8801 Beverly Blvd., Los Angeles, CA 90048; 310-278-3191; Luminaire (R), 2331 Ponce de Leon Blvd., Coral Gables, FL 33134; 305-264-6308; Domus Atlanta (R,T), 6438 Dawson Blvd., Atlanta, GA 30309; 404-448-4913. **Mamma Liturchi,** four-poster bed, by Francesco Maria Andreneli. 94" h., 75½" w., 82" d., $9,800, natural wood, $6,700—Ceccotti Aviero s.p.a. (M), Via le Sicilia 4, PO Box 167, 56021 Cascina (Pi), Italy; 011-39-50-701-485; in the U.S.: Frederic Williams (T), 200 Lexington Ave., New York 10016; 212-686-6390; Manifesto (R) 200 W. Superior St., Chicago, IL 60610; 312-664-0733; Limn (R,T), 290 Townsend, San Francisco, CA 94107; 415-397-7474; Modern Living (R), 8125 Melrose Ave., Los Angeles, CA 90046; 213-655-3898. **Lunanuova,** bed, by Roberto Pamio—Cadel s.p.a. (M), Strada Provinciale Mestrina 46, 30033 Noale (VE), Italy; 011-39-41-443-3500. **Quasar,** coffee table, by Centro Studi and Ricerche Saporiti, edges and base in ceramic finish, 15½" h., 55" w., 55" l.—Saporiti Italia s.p.a (M), Via Gallarate 23, 21010 Besnate (Va), Italy; 011-39-331-274198; in the U.S.: Campaniello Imports, Ltd. (T), 225 E. 57 St., New York 10022; 212-371-3700. **Teatrino Tapestry,** wallhanging, by Alessandro Mendini—Interflex S.p.a. (M), Via Indipendenza, 161/163, 20036 Meda (Milan), Italy; (0362)-342461; in the U.S.: through Di-Zin (R,T), 2430 Main St., Santa Monica, CA 90405; 310-392-9806; Domus Atlanta (R,T), see address above. **Noren,** canopy bed, by Toshiyuki Kita, 78" h., 78"w., 89¾" d.—Arredaesse S.r.l. (M), via Montenapoleone 26, 20121 Milan, Italy; 011-39-2-76008371. **Museum Market** stacked boxes, by Alessandro Mendini—Design Gallery Milano (M), via Manzoni 46, 20121 Milan, Italy; 011-39-2-798955; in the U.S.: Modern Living, see address above; Current (R,T), 1201 Western Ave., Seattle, WA 98101; 206-622-2433.

Page 27: **Three Sofa Regular,** by Jasper Morrison—Cappellini International Interiors (M), see address above; in the U.S.: Modern Age, see address above; Diva, see address above; Luminaire, see address above; Domus Atlanta, see address above. **Esse screen,** by Vittorio Livi, 66¼" h., 20½" w., 5½" d., $1,200 for clear glass panel; blue or green, $1,300—Fiam Italia (M), Chiara Del Vecchio, Conseil, Via Plino 22, 20129 Milan, Italy; 011-39-2-29517812; through Forma & Design (T), 1 Selleck St., Norwalk, CT 06855; 800-345-0476. **Green metal side table,** by Giuliano Cappelletti and Enzo Pozzoli, 26½" h., 19¼" w., 14½" d.—Graffiti Edizioni (M), Via Pinerolo 14, 22063 Cantu (CO), Italy; 011-39-31-712021. **Geranio,** chest of drawers, by Aldo Cibic, from "Antologia" for Boffi—Fratelli Boffi, S.n.c. (M), viale Industria 5, 20030 Lentate sul Seveso, Milan, Italy; 011-39-362-564304/5, 556331; in the U.S.: Di-Zin, see address above. **"I Tavoli del Mondo"**—Mondo srl (M), viale Brianza 16, 22060 Carugo, Italy; 011-39-31-759-111; in the U.S.: Il Euro, Inc. (T), 900 Broadway, #902, New York 10003; 212-477-3188. **Kamtumi 2,** table on casters—Friedrich Vorlaufer GmbH (M), Dieselstrasse 1, A-3362 Amstetten, Austria; 011-43-7472-66761; or Von Wedel: 011-39-2-33-10-4675. **Genio,** coffee table, designed by Massimo Iosa Ghini, 15" h., 55" w., 28¼" d. $3,300—Fiam Italia, see address above.

Page 28: **Dehly,** rattan tub chair, by Pierfederico Cagliari—Ycami Edizioni (M), Via Provinciale, 31, 22060 Novedrate (Como), Italy; 011-39-31-790293. **Joei,** dining side chair, by Sergio Calatroni for BROS'S—S'SORB SRL, (M), Via Nazionale 61, 33048 S. Giovanni al Natisone (UD), Italy; (0432) 011-39-432-757651; in the U.S.: The Pace Collection (R,T), 11-11 34 Ave., Long Island City, NY 11106; 718-721-8201. **Louisiana armchair,** by Vico Magistretti—e De Padova (M), Corso Venezia 14, 20121 Milan, Italy; 011-39-2-7600-8413; in the U.S.: Repertoire (R), 560 Harrison Ave., Boston, MA 02118; 617-426-3865. **Camilla** chair—MIU spa (M), via Milano 98, 22063 Cantu, Italy; 011-39-31-730666. **Felt Chair,** by Marc Newson—Cappellini International Interiors, see address above; in the U.S.: Modern Age, see address above; Diva, see address above; Luminaire, see address above; Domus Atlanta, see address above. **Morbido-Atterraggio,** lounge chair, by Roberto Mascazzini—Vittorio Bonacina & C., S.N.C. (M), Via Madonnina 12, 22040 Lurago D'Erba (Como), Italy; 011-39-31-699800; in the U.S.: Zona (R), 97 Greene St., New York 10012; 212-925-6750. **Armonia,** upholstered chair, by Franco Bettoni—Arflex spa (M), via Monte Rosa 27, 20051 Limbiate (Milan), Italy; 011-39-2-996-1241; in the U.S.: SEE, Ltd. (R), 920 Broadway, New York 10010; 212-228-3600; Current, see address above; Domus Atlanta, see address above; Linea (R,T), 8845 Beverly Blvd., Los Angeles, CA 90048; 310-273-5425; Luminaire, see address above. **Garbo,** metal frame sofa, by Guy Vendemiale, 37" h., 40" w., 23" d.—Trio S.r.l. (M), Via Don A. Buratelli 25, 61031 Cuccurano (Ps), Italy; 011-39-721-850682. **Geltrude,** wicker armchair, by Studio Proposte—Vibieffe (M), Via Fratelli Bandiera 31/33, 20035 Lissone, (MI), Italy; 011-39-39-463451; in the U.S.: Current, see address above; Domus Atlanta, see address above. **Abanica,** wicker chair, by Oscar Tusquets—Driade (M), Centro Promozionale, Via Dei Chiostri 1, 20121 Milan, Italy; 72023203; in the U.S.: Modern Age, see address above; Current, see address above; Repertoire, see address above; Domus Atlanta, see address above.

Page 30: **Bayou Bend Collection and Garden,** 1 Wescott, Houston, TX 77007. For information: 713-520-2600. **Caramoor Fall Antiques Show,** featuring furniture and design by 50 top trompe l'oeil artists. Shown is a Sheraton side chair painted by James Alan Smith. Show runs Sept. 10-12. Tromp l'oeil auction begins Sept. 18—The Caramoor Fall Antiques Show, PO Box R, Katonah, NY 10536; 914-232-1253. **Canister teapot** by Michel Harvey, porcelain, $55—The Clay Pot (R), 162 Seventh Ave., Brooklyn, NY 11215; 718-788-6564; Los Angeles County Museum of Art Museum Shop (R), 5905 Wilshire Blvd., Los Angeles, CA 90036; to order: 213-857-6146. **Border Papers** by Timeless Design, hand-painted on hand-made textured and linen papers, paper then hand-rubbed for a time-worn effect. *From left to right:* **Adam-style festoon of flowers and beads,** #D580b, 5" w., $120/per yd.; **neo-Egyptian style,** #D700b, 6" w., $120/yd.; **Louis XVI-style rope and bead molding,** #D740b, 5" w., $95/yd.; **Ming Dynasty style,** #D720b, 4" w., $95/yd.; *across top:* **Louis XVI architectural frieze,** #D710b, 6" w., $120/yd.; *from top to bottom:* **Italian Romanesque style,** #D750b, 3" w., $95/yd.; **Mughal style,** #D760b, 3" w., $95/yd.; **Regency-style swag,** #D7306, 3" w., $95/yd.—Timeless Design Inc. (M), PO Box 20711, Seattle, WA 98102; 206-621-077

Clark County Government Center competition sketch by architect Antoine Predock, part the International Architectural Exhibition and sale to benefit the Foundation of the Souther California Institute of Architecture (SCI-Arc). Proceeds will go toward establishing the fir endowment fund for scholarships. Brunch, Sept. 18, 10 A.M.-noon, tickets, $45. Open to pul lic at no charge, Saturday, 12 noon-8 P.M., and Sunday, 10 A.M.-6 P.M. SCI-Arc, 545 Beethoven St., Los Angeles, CA 90066; for information: 310-305-1474. *Architect:* **Antoin Predock,** 300 12 St., N.W., Albuquerque, NM 87102; 505-843-7390. **Delft calendar plat** shown is March, 1 of 12 reproductions of 18th-c. calendar plates, 9½", $55/ea.; $660/set 12—Foreign Advisory (M), PO Box 549, Princess Anne, MD 21853; 410-651-0600 Metropolitan Museum of Art (R,MO); to order: 800-468-7386. William-Wayne & Co. (R) 850 Lexington Ave., New York 10021; 212-288-9243. **Campaign chair,** from Mulberry Home, in Tudor Animals, 100% linen, 18" w., sitting position: 38" h. x 30" l.; reclining: 17" h. 46" l., $495—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000.

80 AT PLAY WITH THE GOTHIC *Pages 80 to 89:* **William Thuillier,** Old Master Painting and Drawings (R), 77 George's Drive, London SW1V 4DB, England; 011-44-71-821-132 To rent the Summer House in Warnford in Hampshire, call Blandings Properties Booking 800-854-0637. **All art**—William Thuillier, Old Master Paintings and Drawings (R), see addres above. *Dining room:* **Lamp**—Vaughan (R), 156-160 Wandsworth Bridge Rd., London SW 2UH, England; 011-44-071-731-3133. *Hallway:* **Mirror**—O.F. Wilson (R), Queens Elm Parade, Fulham Rd., London SW3, England; 011-44- 071-352-9554. **Lamps**—owner's collec tion. **Pair of ginger jars**—Charles Beresford-Clark (R), 558 Kings Road, London SW6 011-44-071-731-5079. *Living room:* **Lamp** with white shade—Vaughan, see address above **Small creamware vase; small red jug** (on mantel)—Charles Beresford-Clark, see address above *Guest bedroom:* **Sheets; bed coverlet; Indian quilt**—The General Trading Company (Mayfair Ltd. (R), 144 Sloane St., London SW1X9BL, England; 071-730-0411. *Master bedroom* **Mirror**—Charles Beresford-Clark, see address above. **Trapunto coverlet**—The Antique Textil Co. (R), 100 Portland Rd., London, W114LQ, England; 011-44-071-221-7730. **Sheets; cov erlet; blue and white plaid blanket**—The General Trading Company (Mayfair) Ltd., see addres above. **Painting** over bed—O.F. Wilson, see address above. **Lamp**—Vaughan, see address above

90 HOUSE OF THE RAINBOW *Pages 90 to 99: Designer:* **Libby Cameron,** Parish-Hadley 305 E. 63 St., New York 10021; 212-888-7979. *Garden Design:* Albert Hadley and Mar Sciarillo, PO Box 1178, Southport, CT 06490; 203-254-0078. **Needlepoint throw pillow** o deer, fox, and dog; **iron candle stand** with sunflower—John Rosselli International (T), 523 E 73 St., New York 10021; 212-772-2137. **Wicker Furniture**—Parsons Collection by Deutsch Inc. (R), 31 E. 32 St., New York 10016; 212-683-8746. **Wicker furniture fabric**—Zin Studios Inc. (T), 45 E. 5 Third Ave., Mt. Vernon, NY 10550; 914-667-6004. *Living room* **Painted valances** by Chuck Fischer, 32 Union Sq. East, Studio 1217, New York 10003 212-529-4953. **Chintz,** Hydrangea #1089-03 by Colefax & Fowler—Cowtan & Tout (T) 979 Third Ave., New York 10022; 212-753-4488. **Spoon-back chair fabric,** Rulers Check #64142.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878 **Curtain fabric,** Suellen—by Parish-Hadley, see address above. **Dhurrie rug**—Coury Rugs Inc (T), 515 Madison Ave., New York 10022; 212-753-6840. **Upholstery and pillows**—by Mik Milillo Interiors (T), 207 E. 84 St., Rm. 401, New York 10028; 212-744-9139. *Library* **Zebra rug,** by Joan B. Gates—Parish-Hadley, see address above. **Bear**—John Rossell International, see address above. **Woven lamp shades**—by Dora Helwig (T), 564 Beach 43 St. Far Rockaway, NY 11691, 718-471-0226. **Ribbon pillows**—by Robin Goss (T), Saugerties NY 12477. *Dining room:* **Curtain fabric,** madras—Far Eastern Fabrics Ltd. (T), 171 Madison Ave., New York 10016; 212-683-2623. **Tablecloth fabric,** Seed and Blossom, PF777—Roge Arlington Inc. (T), 979 Third Ave., New York 10022; 212-752-5288. **Chair fabric,** Sun Moon, and Stars, cotton print, #78409.04—Brunschwig & Fils, see address above. **Chairs**— Stipo Ivanko GIS Woodworking, 6716 Kennedy Blvd., West New York, NJ 07093 201-868-7964. **Ram's-head basket**—John Rosselli International, see address above. **Curtains and tablecloth**—by Mike Milillo Interiors, see address above. *Children's room:* **Candy stripe rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212-752-9000. **Carouse beds**—custom by Bill Sullivan, 70 Richardson St., Brooklyn, NY 11211; 718-387-0367. **Pink and white polka-dot linens,** Perles by Palais Royale—Schweitzer Linens (R), 1132 Madison Ave., New York 10028; 212-249-8361. **Curtain fabric,** Hampstead Glazed chintz #1993.01—Brunschwig & Fils, see address above. *Guest room:* **Fabric** on Victorian chair Patchwork Chintz #6904—Cowtan & Tout, see address above. **Linens**—Schweitzer Linens see address above. *Master bedroom:* **Blue and white polka-dot bed linens,** Perles, by Palais Royale Linens—Schweitzer Linens, see address above. **Wallpaper border,** Braid #7140-02— Cowtan & Tout, see address above. **Painted desk**—Briggs House Antiques (R), 2070 Boston Post Rd., Larchmont, NY 10538; 914-833-3087. **Rug,** Bronfman Plaid—Mitchell Denburg (T), 221 N.E. 4 Ave., Del Ray Beach, Fl 33483; 407-274-3611. **Dust ruffle fabric,** McNeil Chintz; **sash curtain,** Suellen—Parish-Hadley, see address above. **Curled base table**—owner's collection. **Upholstered chair,** Fern and Anemone Glazed Chintz, #62684.01—Brunschwig & Fils, see address above.

100 VILLA DE PADOVA *Pages 100 to 107:* **All furniture except antiques**—e De Padova (R) Corso Venezia 14, 20121 Milan, Italy; 011-39-2-7600-8413. *Pages 100 and 101:* **Table,** rectangular top of pietra serena with teak base. *Pages 102 and 103:* **Table,** Lehini; **wicker chairs,** Paglia; **rocker,** Shaker; **shelves,** of aluminum, #606 universal Shelving System, designed by Dieter Rams **rug,** Anatolian kilim; **white upholstered sofas,** Raffles; **round-top table,** Shaker. *Pages 104 and 105:* **Table legs,** Vidun table, with rectangular glass top, by designed Vico Magistretti; **lamp,** Ingo Maurer crumpled paper lamp; Marocca chair, designed by Vico Magistretti. *Pages 106 and 107:* **Canopy bed,** Asseman, designed by Patrizia Cagliani; **rocker,** Shaker; **chest of drawers,** Shaker; **headboard,** Ribbon, designed by Vico Magistretti.

108 THE PATTERNED POTAGER *Pages 108 to 111:* **Ryan Gainey,** The Potted Plant (R), 3165 East Shadow Lawn, N.E., Atlanta, GA 30305; 404-233-7800; The Cottage Garden (R), 2793 Hardman Ct., Atlanta, GA 30305; 404-233-2050.

112 80 TATAMIS *Pages 112 to 117: Architect:* **Studio Tomita,** Kyobuil. II Ainomachi Oike, Nakagyo-Ku, Kyoto 604 Japan; 075-256-3306. Fax: 075-256-0651. *Project architects:* Kiichiro Tomita, Hideki Yamaguchi. *Landscape architect:* Kiichiro Tomita. *Contractor:* Yamazoe Komuten, Kurobe 2584 Yasaka-cho, Takemo-Gun, Kyoto 627-01 Japan; 0792-65-2649. *House size:* 1,482 sq. ft. *Lot size:* approx. ⅓ acre. *Exterior materials:* Wood frame, American pine board. *Roof:* Colorbest roofing shingles—Kubota Co. Ltd. (M), Nihonbashi, Tyuo-ku, Tokyo 203 Japan; 03-3245-3721. *Exterior paint,* waterproofing paint, transparent—

Kowagiken Co. Ltd., Osaka Japan; 06-921-2011. *Interior materials:* Plaster. *Insulation:* Polyurethane foam—Daw Kako Co. Ltd., Shibaura, Minato-ku Tokyo, Japan; 03-5440-3800. *Windows,* wood frame, custom made. *Doors,* wood, custom made. *Floors,* Japanese oak. **Lighting,** Flos Hardware. *Kitchen:* **Fireplace, range,** E Type, Takara Standard Co. Ltd., Osaka, Japan; 06-962-1531. *Bathroom:* **Bathtub,** custom made.

118 DREAM STUFF *Pages 118 to 125:* **Bed,** Cottage Wicker sleigh bed, queen size #3,280; **comforter,** Garden Gate cotton comforter, full/queen size,*$295; **blanket,** Medium Gingham forest/cream cotton, 90" x 90", $145; **flat sheet.** Constance floral cotton sheet, queen, $55; layered with eyelet; **flat sheet,** Patience, queen size, $87; **throw pillow,** Garden Gate cotton, 24", $125/ea.; **pillowcases,** Small Gingham purple/white cotton ruffled, standard, $37/pr.; **shams,** Sweet Briar white cotton ruffled standard shams, $115/ea.; **ruffled European sham,** Garden Gate, $85/ea.; **wallpaper,** Garden Gate, $100/roll—The Ralph Lauren Home Collection (M); for stores: 212-642-8700.

Page 119: **Linens:** Ultra Touch Checks and Solids by Stevens, full-size checks flat sheet, $13.50; standard checks pillowcases, $10; full-size checks solid comforter, $45—West Point Stevens Home Fashions (M); for stores: 800-533-8229. **Cafe curtains,** solid white flat with border from Ultra Touch Checks; **Low post bed,** #app9tlp-1, natural cherry, full size, $1,460; **18th-c. tin sconce,** $164—Barton-Sharpe, Ltd. (R), 119 Spring St., New York 10012; 212-925-9562. **Oatmeal wool blanket,** $260—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Table** #781, $325—Harden Furniture Co. (M), Mill Pond Way, McConnellsville, NY 13401-1844; 315-245-1000. *Painter:* **Dennis Rowan Painters, Inc.,** 99 Franklin St., Westport CT 06880; 203-227-6488. **Paint color,** #514—Benjamin Moore & Co. (M); for dealers: 201-573-9600. **Noguchi lamp,** #W1-3x, $98—Akari-Gemini (M), 619-A Olive St., Santa Barbara, CA 93101; 805-966-9557. **Twisted candlestick;** $295; **Stewart vase (red),** $75; **Japanese leaf,** $75—Gordon Foster (R), 1322 Third Ave., New York 10021; 212-744-4922. **Japanese lithograph,** $2,500—Robert Homma William Lipton (R), 27 E. 61 St., New York; 212-593-4341.

Pages 120: **Linens:** Orchard Park (floral), comforter, $110; neck roll, $25; standard pillowcase, $28/pr. Chantal (lace trimmed), queen flat sheet, $60—Wamsutta/Pacific Home Products (M): for stores: 800-344-2142. **Antique cupboard,** $800, similar at—Hope & Wilder (R), 454 Broome St., New York 10013; 212-966-9010. **Creamware vase,** $159; **sugar bowl,** $34.20—Guilford Forge Heirlooms (R), 76 Broad St., Guilford, CT 06437; 800-484-4135, ext.1070. **Wicker wrapped bottle,** $18—Chambers (M), PO Box 7841, San Francisco, CA 94120-7841; 800-334-9790. **Tea cup and saucer**—owner's collection. **German pitcher,** $60; **French,** $240—Rooms & Gardens (R), 290 Lafayette St., New York 10012; 212-431-1297. **Botanicals,** $185/ea.—Stubbs Books & Prints (R), 153 E. 70 St., New York 10021; 212-772-3120. **Bernhard folding chair,** by Ironware International Inc., $740/ea.—Sloan-Hiyasato (T), 2 Henry Adams St., San Francisco, CA 94103; 415-431-1465.

Page 121: **Linens:** Aruba Stripe, full-size comforter, $105; full-size flat sheet, $21. ColourVisions solids, full-size flat sheet, $20; pillowcases, $16/pr.; dust skirt, $40; by Martex—West Point Stevens Home Fashions; 800-533-8229. **Steel Campaign bed,** #1190, by Niermann Weeks, full size, $4,970—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021; 212-772-2137. **Bed curtain fabric, Belgian linen** #1085, $7.20/yd.—Hamilton Adams Imports Ltd. (M), PO Box 2489, 101 County Ave., Secaucus, NJ 07096-2489; 201-866-3250. **Trim and ties,** from Aruba Stripe by Martex. **Pillow on bed,** by Carla Weisberg, $145—Barneys New York (R), Seventh Ave. at 17 St., New York 10011; 212-886-1278. **Photograph of pot** by Don Freeman, $1,500—Ted Muehling Gallery (R), 47 Greene St., New York 10013; 212-431-3825; Elga Wimmer Gallery (R), 560 Broadway #302, New York 10002; 212-274-0274. **Rug,** Ziegler Sultanabad #06-002 11' x 16.5', $65,000—F.J Hakiamian (R), 136 E. 57 St., New York 10022; 212-371-6900. **Bone inlaid wood table,** $2,900; **lantern,** $1,300; **Gothic candlesticks,** $2,200/pr.; **pillow** on stool, $175; **hurricane globe,** $70; **Indian prints,** $275—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212-861-2345. **Walnut stool** by Herman Miller Inc., $820—IDCNY (T), Center 1, 30-30 Thomson Ave., Long Island City, NY 11101; 718-706-7570. **Tray,** $65—Sarajo (R), 98 Prince St., New York 10012; 212-966-6156. **Light Chinese vase,** $500; **crackle vase,** $75; **cobalt blue dinner plate,** $65—Gordon Foster Antiques (R), 1322 Third Ave., New York 10021; 212-744-4922. **Leather stools,** #960, by Ironware International, $1,135—Keller Williams (T), 979 Third Ave., New York 10012; 212-593-2060. **Painting** (not for sale); **Chevron mirror,** $2,250; **wood-turned ebony English candlestick,** $450/pr.; **in mahogany,** $210—John Rosselli International Corp., see address above.

Pages 122: **Linens:** full-sized duvet cover, $195; European shams, $80/ea.; standard pillowcases, $80/pr.; **Curtains,** made from full flat sheets, $75/ea.; all Lisette, from the D. Porthault Collection—Dan River; for stores: 800-782-9568. **Curtain rods,** #5600, 4', **rings,** #5602, **brackets,** #5614 E—Kirsch (M), 309 N. Prospect St., Sturgis, MI 49091; 800-528-1407. *Painter:* **Dennis Rowan Painters, Inc.,** see address above. **Paint color,** #8361B—Benjamin Moore & Co., see above. **Marseille spread,** $450—Susan Parrish Antiques (R), 390 Bleecker St., New York 10014; 212-645-5020. **Ribbon on curtains,** $4/per yd.—Hyman Hendler & Sons (R), 67 W. 38 St., New York 10018; 212-840-8393. **Matchstick blinds,** $12.99/ea.—Pier 1 Imports (R), 461 Fifth Ave., New York; 212-447-1610. **Bed,** #LS-14Q, $2,604—Cynthia B. Sawyer Furniture Inc. (M), 3712 Profitway, Ste. B, Chesapeake, VA 23323; 804-485-2216. **Canopy fabric,** cotton batiste, #HC-70330, $5.40/yd.—Decorator's Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Wicker table,** $1,200—The Wicker Garden (R), 1318 Madison Ave., New York 10128. **Shell votive,** $14—Lexington Gardens (R), 1011 Lexington Ave., New York 10021; 212-861-4390. **Art Deco lamp,** $1,050—John Rosselli International Corp., see address above. **French chair,** #7424-48f, $316—Palecek (M), PO Box 225, Sta. A., Richmond, CA 94808-0225; 510-236-7730. **Ticking pillow,** $35/ea.—Hope & Wilder, see address above. **Tavern coffee table,** $451—Barton Sharpe Ltd., see address above. **Painting of bird,** by Ed Musante, $2,700—Schmidt-Bingham Gallery (R), 41 E. 57 St., New York 10022; 212-888-1122. **Celadon bowl,** $48—Barneys New York, see address above. **Celestial table,** $300—Stuber Stone (M), 543 Union St., Brooklyn, NY 11215; 718-858-5560. **Philippe Starck candle holder,** $427—Modern Age (R), 123 Wooster St., New York 10012; 212-966-0669. **Rug,** Clayton, #1-E-2, $12.95/sq. ft.—Thos. K. Woodard (R), 799 Madison Ave., New York 10021; 212-988-2906.

Page 123: **Linens:** Annelise by Bill Blass for Springmaid Home Fashions, full-size sheet set with pillowcases, $810—for information: 800-537-0115. *Painter.* **Denis Cleary,** 270 Linden Ave., Glen Ridge, NJ 07028; 201-748-5976. Paint color, # 2055, peanut shell—Pratt & Lambert Paints (M); for dealers: 716-873-6000. *Upholsterer:* Monte Coleman, 49 E. 10 St., New York, 10003; 212-995-2649. **Bed,** #1189, by Niermann Weeks, full size in black, $5,880—John Rosselli International Corp., see address above. **Pillow,** $40—Archipelago (M), 235 E. 11 St., New York 10014; 212-254-8929. **Shawl,** #FH083, $1,600—TSE Cashmere (R), 745 Fifth Ave., New York 10156; 212-319-5118. **Side chair,** #3845 by Baker Furniture, $1,984/ea.—Baker, Knapp & Tubbs showrooms; for stores: 616-361-7321. **Side chair fabric,** raffia weave, natural #W420-10, $66/yd.—Donghia Fabrics (T), 979 Third Ave., New York 10022; 212-935-3713. **Sisal rug,** $699/ea.—ABC Carpet & Home, see address above. **Curtain fabric,** Organdy, #HC-91025, $14.25/yd.—Decorator's Walk, see address above. **Curtain border,** beige, linen, $5.25—Hamilton Adams, see address above. **Curtain rods,** Hermes finials, $210/ea.; bracket, $230/ea.; with natural glazed poles, $36/ea.—Blome Corp (M); 800-875-0042. **Drape dressing table,** by Minic, $160—Custom Woodwork (M), 524 E. 11 St., New York 10035; 212-410-5500. **Tableskirt fabric,** Dune, #2660, $5.25/yd.—Hamilton Adams, see address above; border, Fez, #5311, $63/yd.—Donghia Fabrics, see address above. **Masque lamp,** $490; **Constantini** bedside table, $2,172—Palazetti (R), 515 Madison Ave., New York 10022; 212-832-1199. **Mirror,** by Garouste and Bonnetti, $1,950—Neotu Gallery (T), 133 Greene St., New York 10012; 212-982-0210. **18-c. Chinese bowl,** $2,400; **Butterfly bench,** $1,500; **silver dish,** $200—Robert Homma William Lipton, see address above. **Wire base table**—by Herman Miller, see address above. **Photograph of Greek figure,** by Don Freeman, $2,500—Ted Muehling Gallery, see address above.

Page 124: **Linens:** Dahlia print and Dahlia Yellow/White Stripe by Marimekko full/flat/fitted $17/ea.; pillowcases $14.50/pr.; full dust ruffle, $45; pillow shams, $26/ea.—Revman Industries; for stores: 800-237-0658. **Tolomeo lamp,** by Artemide, $240—Lee's Studio (R), 1755 Broadway, New York 10019; 212-581-4400. **Headboard,** full size #2015F, $362—Mitchell Gold Design Line (M), PO Box 819, Taylorsville, NC 28681; 704-632-9200. **Headboard fabric,** Dahlia Stripe by Marimekko for Revman Industries, see above. **Clearwater cotton blanket,** sunflower, $90; **Herringbone blanket,** natural, $225—Garnet Hill (MO); 800-622-6216. **Green vase,** $250—Sarajo, see address above. **Curtain fabric,** Voile, $4.99/yd.—Beckenstein Home Fabric (R), 130 Orchard St., New York 10002; 212-475-4887. **Sisal twill rug,** $699/ea.—ABC Carpet & Home, see address above.

Page 125: **Linens:** Bay Rose by Adrienne Vittadini for Fieldcrest, Inc., full-size sheet flat/fitted, $25/ea.; standard pillowcases, $25/pr.; full-size dust ruffle, $50; pillow shams, $35/ea.; full-size comforter, $140—Fieldcrest, Inc.; for stores: 800-841-3336. *Painter:* **Dennis Rowan Painters, Inc.,** see address above; Pratt & Lambert Paints #1323 Boucle, see phone above. **Curtain,** from Adrienne Vittadini stripe. **Mackinac Island headboard,** $364, #625-110, full/queen, Weekend Retreat Collection—Lexington Furniture Industries (M), Lexington, NC 27293; 704-249-5204. **Chairs,** #6325-02, $650; #6321-02, $750; from the European Country Collection by Mark Hampton—Hickory Chair (M); for dealers: 704-328-1801. **Slipcover fabric,** Bay Rose by Adrienne Vittadini. **Bedside table,** $550; **Queen Anne table** #986—Sarreid Ltd. (M), PO Box 3548, Wilson, NC 27895; 919-291-1414. **Muslin panel,** $1,750—Pierre Deux Antiques (R,T), 369 Bleecker St., New York 10014; 212-243-7740. **Quilt,** $650; **hat box,** $400—Susan Parrish Antiques (R), 390 Bleecker St., New York 10014; 212-645-5020. **Curtain pins,** Nature Pulls, $6/ea.—Ballard Designs (MO), 1670 DeFoor Ave., NW, Dept. E3103, Atlanta, GA 30318-7528; 404-351-5099. **Tiebacks,** #7603—Kirsch, see address above. **Boston corner cupboard,** #312, $1,170—Ron Fishers Furniture (M), 1001 S. 18 Ave., Marshalltown, IA 50158; 800-231-7370. **Creamware** dinner plates, C25, $48.60/ea.—Guilford Forge Heirlooms, see address above. **Wicker table,** $280—Hope & Wilder, see address above. **19th-c. English candlestick lamp** with shade, $2,100/pr.—John Rosselli Ltd., 255 E. 72 St., New York 10021; 212-737-2252. **Large mercury glass vase,** $480/pr., **small,** $350—Rooms & Gardens, see address above. **19th-c. Chinese teapot,** $295; **19th-c. English cow plate,** $450/three; **Wedgwood plate,** $450; **plate with St. John** (not for sale); **19th-c. pea blossom vase,** $600—John Rosselli Ltd., see address above. **Metal half urn,** $750; **compote,** $450; **Ruby glass sconces,** $2,100/pr.—John Rosselli International Corp., see address above.

126 LOW-FAT FEASTS *Pages 126 to 129:* Trianon Palace, comprising Les Trois Marches (Gérard Vié's restaurant), The GVD Dietetic Restaurant, and The Givenchy SPA, Trianon Palace, 1 Boulevard de la Reine, 78000 Versailles, France; 011-31-1-30-84-3800. Reservation number in U.S for above: Francoise Rouge International, 800-FRANCOISE. The Golden Door, PO Box 463077, Escondido, CA 92046-3057; 619-744-6677. Doral Saturnia International Spa & Resort, 8755 NW 36 St., Miami, FL 33178-2401; 305-593-6030. Grand Hyatt Wailea Resort & Spa, 3850 Wailea Alanui Dr., Wailea, Maui, HI 96753; 808-875-1234. **Coral under plate,** $55, **Alizes dinner plate,** $65; **Impression dinner plate,** $67; **Ceralene Blue Band under plate,** $175; **Ceralene Crinoline blue dinner plate,** $67; **Raspberry under plate,** $55; **Ceralene Crinoline pink dessert plate,** $67—Pavillon Christofle (R), 680 Madison Ave., New York 10021; 212-308-9390. **Dinner and soup plates**—Restaurant Gérard Vié, see address above. **Tavern Rose dinner plate,** $15—Tavern Store, Tavern on the Green (R), Central Park at W. 67 St., New York 10023; 212-873-3200.

136 THE ORGANIZATION MAN *Designer:* **Bruce Bierman Design, Inc.,** 29 W. 15 St., New York 10011; 212-243-1935.

140 SMART STORAGE *Designers:* Maxine Ordesky, Organized Designs, PO Box 6901, Beverly Hills, CA 90212; 310-277-0499. Nancy Klasen, Klasen Associates, 575 West End Ave., New York 10024; 212-580-2015. Robert McAlpine, McAlpine Architecture, Inc., 644 S. Perry St., Montgomery, AL; 205-262-8315. Martha Kerr, Neil Kelly Designers/Remodelers, 804 N. Alberta, Portland, OR 97217; 503-288-7461. Peggy McGowan, Kitchen & Bath Concepts, 2627 Westheimer, Houston, TX 77098; 713-528-5575. Carey Maloney, M (Group) Inc., 207 W. 86 St., #815, New York 10024; 212-874-0773. **Model House:** The Orleans Company, 2507 Philmont Ave., Huntington Valley, PA 19006; 215-947-8900.

CORRECTIONS

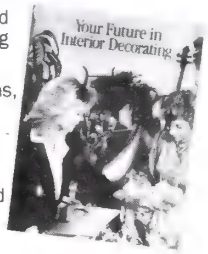
In June, the Style Beat column featured chairs made in the 1920s and 30s still wearing their original lead-based paint. Children exposed to paint made before 1978, when the toxin was removed, may be at risk for lead-poisoning. We apologize for including such an item and will avoid publishing similar products in the future.

In our March 1993 story "Comfort and Character," the interior designer was Anne Korman, 215 E. 68 St., New York 10021; 212-628-4933.

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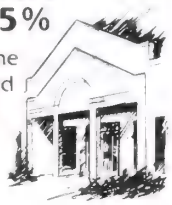
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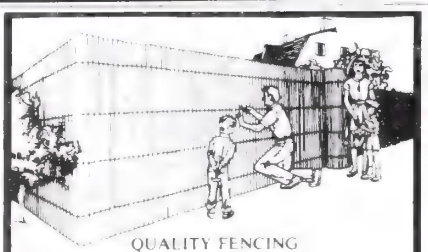
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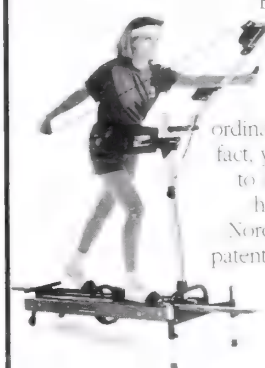


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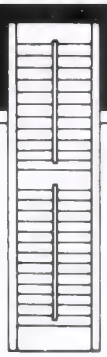


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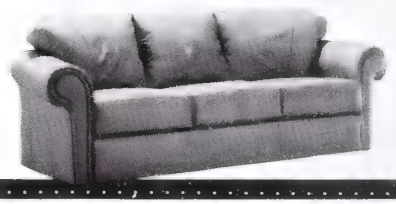
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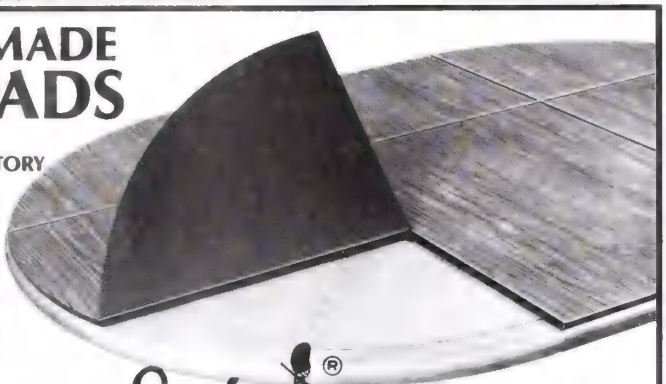
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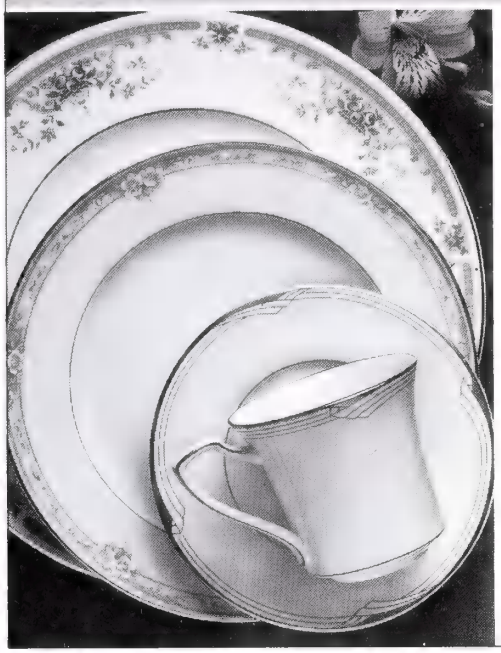
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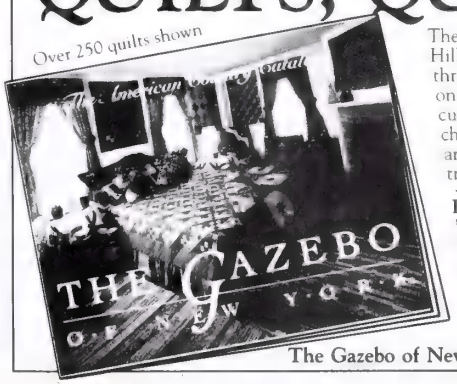
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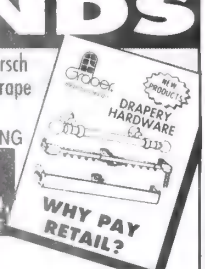
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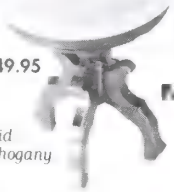
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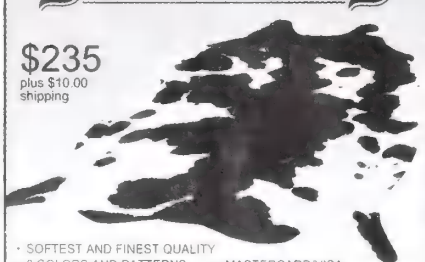
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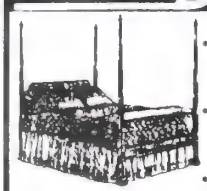


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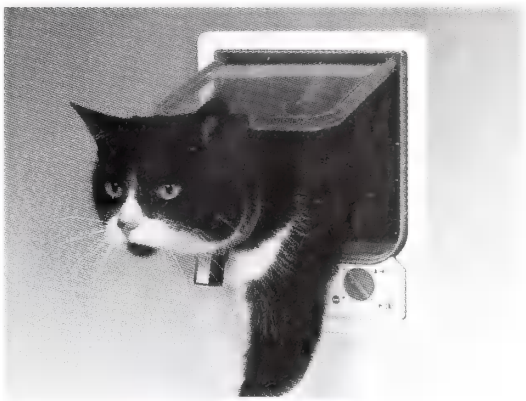
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150 candles

BY DEE HARDIE

This year is the sesquicentennial of Thornhill Farm. What a mouthful, what a milestone! But instead of trying to fit 150 candles on one cake, I am going to plant 150 white tulips around our long hedge of lilac bushes. I think the Quakers who built this simple country house in 1843 would like my bouquet of white. I hope so, as I want to thank them for creating what has become the centerpiece of our lives.

A friend in Kentucky started me thinking about all this when she wrote to ask if we were planning a sesquicentennial celebration for Thornhill. She also said that our house is "in interesting company," for in 1843 Henry James was born, and the first nightclub opened in Paris.

I was fascinated by Judy's research, and pleased that she reminded me of the great age of our house. I'm so close to Thornhill that I often take it for granted, and I had forgotten this was such a big year. But a party for a house? Why not? And so I have started a guest list that includes all the carpenters, painters, and plumbers who have helped keep Thornhill in shape over the years. At the top of the list is Ken Spires, who can do almost anything from building tree houses to painting room after room.

I wish I could invite Mrs. Pearson who lived across the road, but she has moved far away. She came the very first day to tell us where to put the trash cans for the weekly pickup. Another neighbor was not quite as helpful. I met this elderly grande dame at a friend's tea party and she asked me where we lived. When I told her, she said, "So you're the ones who bought that lemon." Well that lemon, for almost four decades, has turned out to be the apple of my eye.

When I told the elderly grande dame where we lived, she said, "So you're the ones who bought that lemon"

We have celebrated all the rites of passage here at Thornhill—from christenings to weddings to a wake. In its unassuming, settled way, this house has sheltered us, embraced us, shared our joys, helped soften our sorrows. I often wonder if it did the same for the original owners, who were bold enough to build a house high on a hill. In those days, most houses were much closer to the road; it made life easier. But I'm glad they chose such a site. Although today's traffic is heavy, the only sound we hear is the song of the birds.

We do know the Quakers were farmers, and they hid their two workhorses in the woods behind the barn when the Yankees marched through on their way to Gettysburg. They must have attended the meetinghouse still standing on nearby Cold Bottom Road. But did they ever go to Baltimore, at least a day's coach ride away? And what did they think of the telegraph line Samuel Morse was laying in 1843 between Baltimore and Washington?

Would they even recognize the five-room clapboard house they built, now doubled in size? In the thirties, subsequent occupants had built a back wing of fieldstone gathered from the quarry deep in our woods. Then twenty-five years ago we added another wing, our bedroom, which stretches from the library to the limbs of an ancient pear tree. The size might surprise them, but the interior would cause even more comment.

What would they think of an upright piano sitting in the kitchen? Or about a dining room painted butter yellow, its floor stenciled with pineapples? Or, merciful heavens, a library the color of red geraniums, and bedroom doors covered with flowered wallpaper? Knowing their simple way of life, I'm sure their Quaker spirit would move them to say something.

What Tom and I want to say is simply Happy Birthday, and endless thanks to dear old Thornhill Farm. ■

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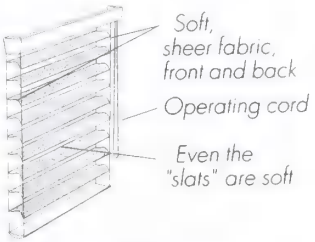




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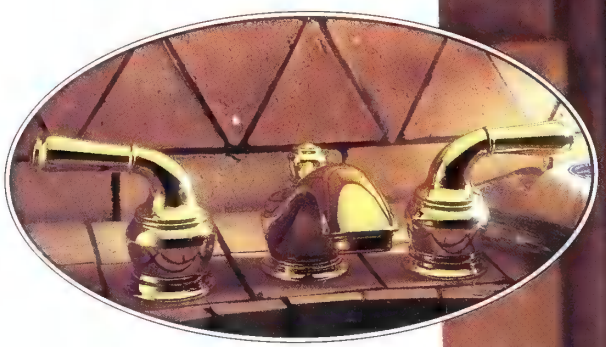


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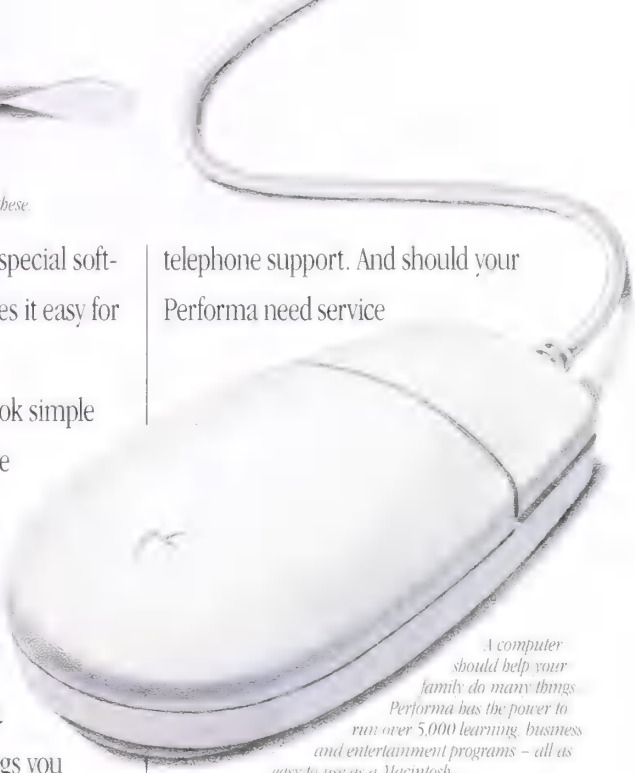
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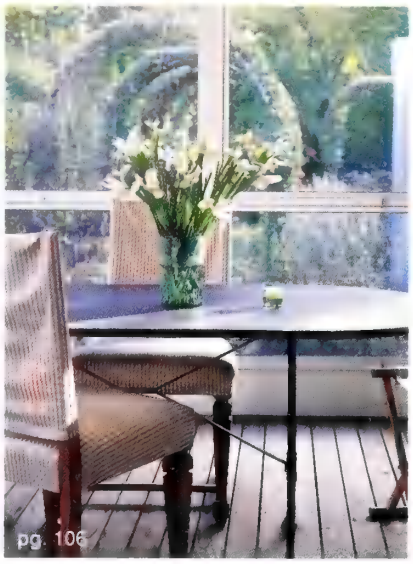
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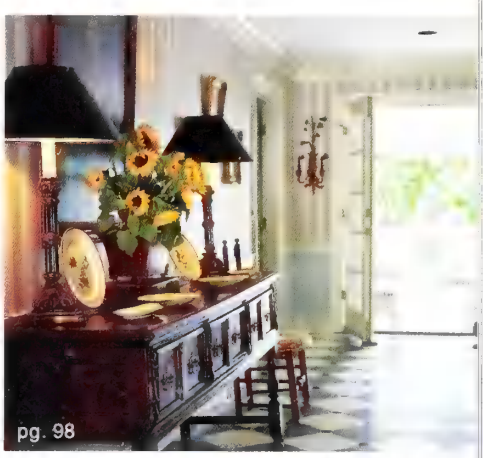
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Volume 135,
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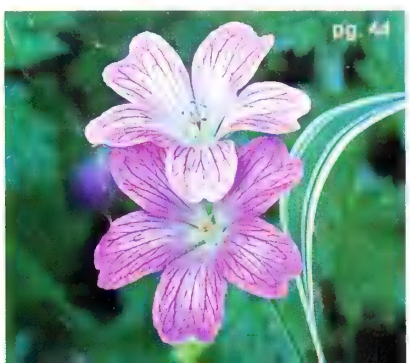
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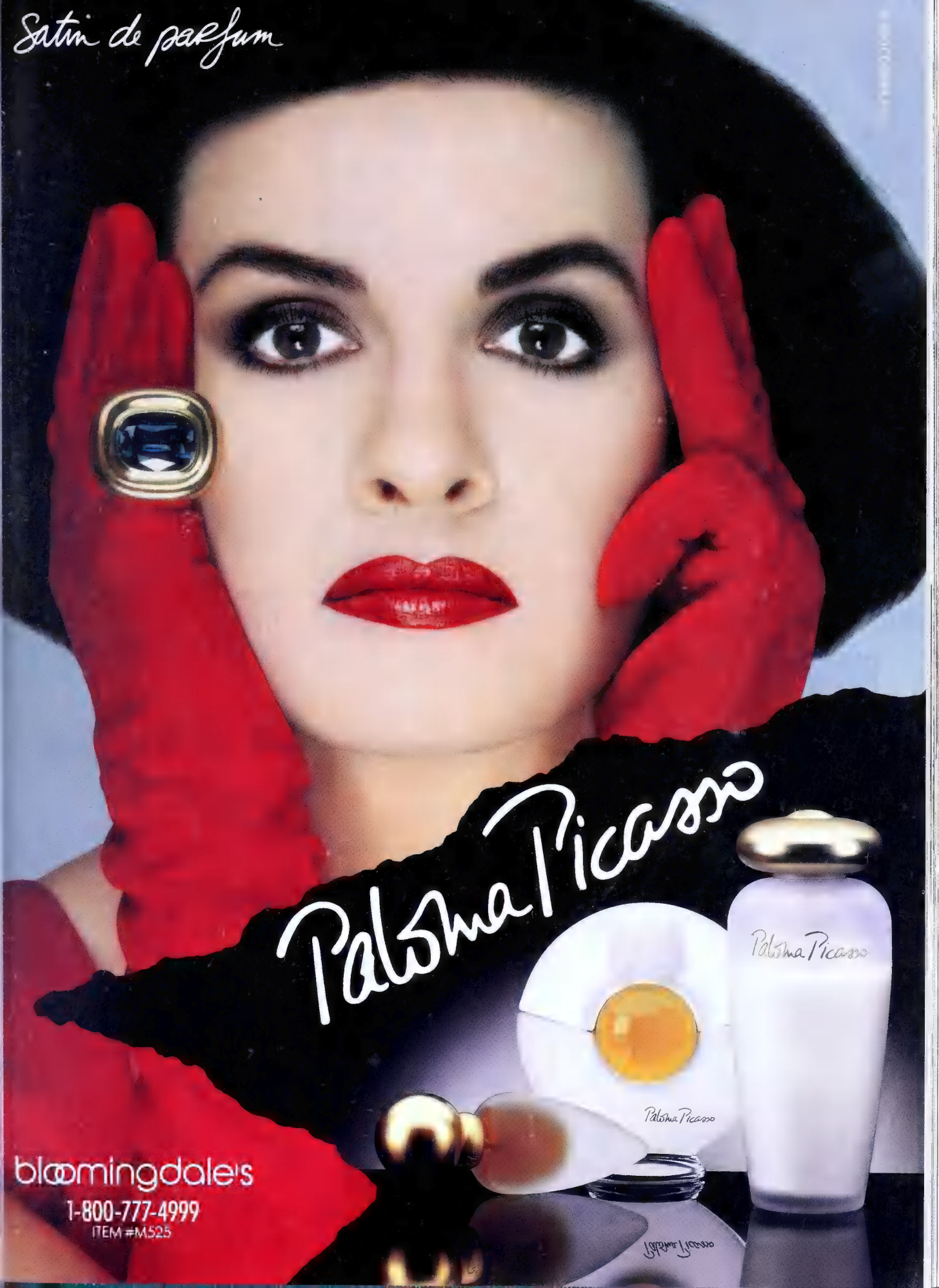
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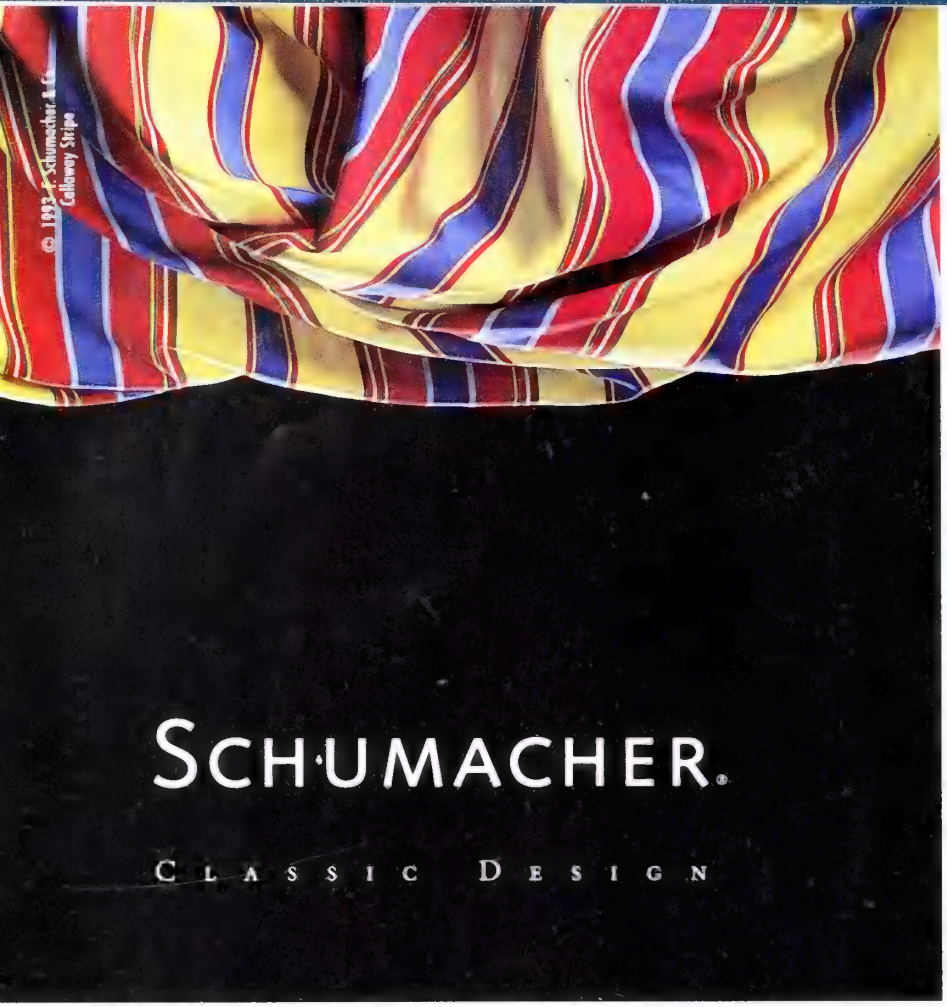
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Grandma and Mrs. Spangler

BY ERIC BROWN

I did not think it out of the ordinary that I had my own patch right in the middle of my grandmother's garden. I did not think it at all remarkable that she tolerated my frequent forays across her vegetable rows to pick my flowers. The garden was, after all, ours.

Grandma was not a schnoodle, mind you (the word—her own invention—meant without substance, like a combined noodle and *schnitz*, or dried apple). She snapped out Pennsylvania Dutch diatribes to my grandfather as sharply as she snipped her strong crocheting thread when she was angry with me. She slapped my hands hard when I played with the fly on my new overalls. She always told me not to be so *schusslich*, flitting from one thing to another. And she did insist that we finally eat Gus, my Easter duck, when he was big, ornery and not appropriate for town. But the garden was different.

The yellow and orange flowers of my calendula bed were rampant. They nearly covered my grandmother's red beets and threatened even the green beans in our long strip of backyard.

Part of my success was the sweet limestone soil washed into our little Pennsylvania Dutch valley from the worn-down Appalachians. Added to this felicity was a temperate climate, soil husbanded by German farmers who distrusted machinery, and moderation in everything from summer's length to gardeners' expectations.

The lettuce and parsley were planted first. Grandpa would double-dig a patch of ground the size of a split-open burlap bag. I would hoe. Then Grandpa would put small shovelsful of dirt into a wood box with a screen for its bottom. Grandma would shake the box to sift the soil, just as a child sifts beach sand. Of course she, in her gray dress with her gray hair plaited at the back of her head and encased in the starched-mesh prayer bonnet of the Plain People, had been to no beach in my lifetime. The plain Brethren were in the majority in our town. Not as strict as the Mennonites or Amish and not as high as the Lutherans, they were serious, unworldly, pacifistic; they were against pretense and against brightness in everything but quilts and flowers.

When the loam was as smooth as sand, Grandma would shake the leaf lettuce seeds from a jar with a punched-hole lid. I would lightly rub my hand over the soil so that the seeds were slightly covered. Then she would spread the burlap bag over the patch. I would put four stones on the corners and hop up and down, laughing at the birds' frustration. Grandma would tell me, "Don't be so *schusslich*!" and we would move on to the beets and carrots and peas. >

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Grandma's gray hair was plaited at the back of her head, encased in the starched-mesh bonnet of the Plain People

Then came my calendulas. We always debated whether to plant in rows or just broadcast. With a child of six or seven doing the sowing, it was a moot question. The result was always a profusion of cheery and serviceable rather than elegant flowers.

As I remember it in the 1950s, our whole neighborhood was cheery and serviceable. All along Cherry Street stood white frame double houses with wooden porches and pillars and wooden railings separating the two front doors. Maples lined the street, houses hugged the sidewalk to leave plenty of backyard space. In back were the sweet or sour cherries that gave the street its name, and this is where the gardens grew.

Even at a young age I was amazed at how my flowers took over the middle of the garden before the vegetables even looked respectable: before our first tomatoes were marbles on the vines, before the peas had to be collected in a colander every evening, before the beets recovered from Grandpa's merciless thinning.

And with the first flowers I had just begun: I would later rub the crinkly brown seed heads in my hands to scatter the seeds in fallow nooks for surprise flower shows. I would point to a corner and tell Grandma to keep her eyes peeled. I never guessed till I had my own house and my own impatient gardening children what quiet weeding and tending must have been carried out when I was away.

I was a veritable Johnny Calendula seed. While my much older brother was brooding over his latest Hardy Boys mystery book, crouched in the crotch of the huge cherry (planted at my father's birth and in its maturity pierced with a spike by my grandfather to give it iron), I was running around throwing more seeds at random. When my father came home from a long day's work and walked to the leaf pile by the alley to look for fishing worms, I whispered of future surprises. He winked, and then together we dangled long nightcrawlers into a can while I hoped that this would be the night I was old enough to go fishing on the Swatara Creek in a boat.

Another of my favorites, the tulips from the border, usually came with my birthday—a time of sunny spring days, presents, and a bouquet from Grandma. One spring I was beset with chicken pox. Tulips were popping and I was stretched out on the couch day after day in what my mother liked to call "the land of counterpane."

Someone who didn't know better might have predicted two or three sick calls each day from Grandma and Grandpa, who after all lived on the other side of the same house. But there was a decorum I vaguely perceived. My grandmother had a strong sense of the space that belonged to her daughter-in-law, who had moved here all the way from Canada with her whole family in a Model-T Ford. "And they have a *king* up there," Grandma exclaimed of the monarch the young Canadian girl had no regard for, having gladly left the harsh prairies of Saskatchewan and a depression even worse than the one in the United States.

So Grandma's visits to my home were friendly but brief and formal. Though young and as selfish and unthinking as any other child then or now, I remember being strangely touched by the rare appearance of my grandmother in my sickroom that spring. She came bearing a concoction of eggs, milk, sugar and vanilla to build me up, and a huge bouquet of tulips.

In normal times I would have liked the flowers but, *schusslich*, would have quickly passed on to other things. This time, the flowers became the center of my sickroom and the heart of my grandmother's love. I watched the fringed, frilled, gaudy parrot tulips open. Then I watched unhappily as the petals started to fall while my health (complications had developed) did not return. I crept over to the desk, retrieved paper clips and tried to fasten the petals back on the stems. When my mother came into my room and saw the clips, she laughed and ruffled my hair.

Sometime later when I was well again—certainly weeks, probably months, maybe even years, time being what it is to a child—there was an urgent late-night call up our front steps from my grandpa to my father. "Your mother's sick." A flower basket on the front door the next morning announced that a Brown had died.

I grieved with a child's single-minded intensity. I grieved long after the rest of the Browns looked to the future. I ignored the garden, both in final bloom and when blackened by frost. The following spring, Grandpa tilled the garden one last time to plant it over with grass. In angry fistfuls I helped broadcast the seed and turned to memory for golden calendulas.

* * *

In the neighboring house lived Mrs. Spangler, a stout, solid, no-nonsense sort of woman. Gravity had very plainly had its cruel sport with her. Anything that could sag and jiggle did; anything that could turn down did, including the corners of her mouth. In addition she was not Plain, but Lutheran, and therefore wore housedresses with patterns and colors, not to mention curly hair right out in the open for anyone to see! Nevertheless I somehow felt she should, like my grandmother, have fussed over me; instead she kept her distance, until a picture I found in a newspaper made us friends.

The entire valley that constituted our county was served by only one newspaper, with columns on which neighbors visited whom, what myriad cantatas and oratorios were to be sung in churches plain and high, new recipes for shoofly pie, and articles, as my mother repeatedly said, "not *on* but *in* Pennsylvania Dutch." She arranged with the local stationer for delivery of the *Philadelphia Inquirer*, a paper from a city 150 miles away by road and 100 years away in outlook.

To a very young reader, the *Philadelphia Inquirer* didn't offer much more than the funnies, but in one particular Sunday paper there was a beautiful pen-and-ink drawing that captivated me. It showed a maple-shaped leaf pinned down by toothpicks to soil. The leaf's veins had been slashed and little plants sprang up from the gashes. I studied the drawing, entitled "Propagating a Rex Begonia," *(Continued on page 24)*



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Continued from page 20

The day I found the first rootlet, the first green speck that wasn't algae, I had a glimpse of a whole new kingdom

again and again. I became obsessed with the idea of having a leaf so I could do the same.

I went next door to the half of the house where my grandfather now lived alone. He was at work, but if there was a rex begonia to be had, I was sure it would be on Grandma's windowsill. As I surveyed the quiet house I saw that the sills were bereft of plants. There was only a planter from Grandma's funeral on the kitchen table. I poked in its mundane ivy and pothos and saw only the cudlike remains of my grandfather's chewing tobacco. I was shocked at his transgression: Grandma never even allowed him to chew in the house, never mind spit. I was furious that things were not as they were *supposed* to be.

I stomped the few blocks to the Main Street five-and-ten to find the plant, and saw only philodendron, ivy and wax begonias. I walked home angrily and put the newspaper clipping in my red leather scrapbook, along with pictures of fighter planes with jaws painted on the nose and my Shredded Wheat Straight Arrow cards.

A short time later I remember sitting by Mrs. Spangler's grape arbor, carefully pulling apart her bleeding heart flowers to find the bow and fiddle inside. I knew I shouldn't be on her property, but the dangling flowers were irresistible. I glanced up at the nearby kitchen window as I furtively dissected flowers. Then I saw it. As big as life in Mrs. Spangler's kitchen window with the African violets was a rex begonia.

For any other reason, I would have been the picture of caution and agonizing indecision. But I jumped up and ran over to rap on the back screen door that led to an enclosed porch. In a minute she was there and let me in.

I was amazed to see Mrs. Spangler's back porch. It was lined with tables full of chocolate-covered candies, row after row gleaming in the dim light. It was as if I had discovered a gingerbread house right out of a storybook next to my own ordinary house. I stared in awe, forgetting my mission. Mrs. Spangler brusquely explained, "It's opera fudge for the church to sell." With her chocolate-smeared hands, she popped a rich chocolate cream into my mouth.

I tried to indicate my thanks while thinking of how to get another, but she made it clear it was time for business. I murmured, eyes to the floor, "Could I have a leaf of the begonia in your kitchen window, please?" She said, "Whatever for?"

I did my best to explain, desperate to escape. Mrs. Spangler began to melt, only a little mind you, just as she later told me her candy tended to do in June. She took me into her kitchen and pinched off a leaf. Then she asked me did I know that African violets started from leaves. I knew no such thing, but coveted leaves from her blue, pink and white flowering plants.

Mrs. Spangler treated me with kindness and Germanic reserve. She gave me careful instructions. She warned me against burning south windows and cold northern ones. I had one violet leaf per color and one rex begonia, one candy only with no exit treat likely. At the screen door she asked, "Where's your dog? I haven't seen her around."

Our Tessie was a beagle-basset mix who led a miserable life trying to get down two flights of stairs before her bladder burst while waiting for preoccupied children and their absentminded mother. She was a sight, with sad pop eyes, her tail, stomach and ears dragging the ground as she waddled through life. Only her name was perky: Tessie, after a tennis star we had read about in the *Philadelphia Inquirer*.

I politely answered Mrs. Spangler, "Oh, she's fine. She's in the house, I guess." And she asked further, "Whatever made you call her Bessie?" I shrugged off the misunderstanding with, "It's Tessie, after a lady tennis player." Mrs. Spangler surprised me by suddenly popping a bonus candy in my mouth while hustling me out the door. It was only later when I heard a neighbor talking about Bessie Spangler that I realized she thought we had named our comical waddling dog after her. How I regretted the hurt and the imagined cruelty.

No cuttings ever had such attention as the four she gave me, and the day I found the first rootlet, the first speck of green that wasn't algae, was the day I had before me a glimpse of a whole new kingdom.

As I shared my triumph with Mrs. Spangler, so began a new relationship. She was not the missing grandmother I probably sought, but was a complete other experience, rewarding in the best way—unexpected love. On my morning runs between the houses she instantly stopped sweeping to talk with me about my project. Afternoons we sat on the front porch together to wait for Mr. Spangler to come walking home from Main Street where he caught a ride to work at the chocolate factory in a nearby town.

Many a summer night I spied Mr. and Mrs. Spangler outlined through the window by the light of a cut-glass Victorian lamp. Once they were having a particularly acrimonious argument over whether Pennsylvania Dutch words were foreign and therefore ineligible in their nightly Scrabble game.

I recall Mr. Spangler's retirement at 65 from the chocolate factory after 45 years of work. On the last day he went out and bought a new Studebaker and got a driving lesson from the salesman so he could drive the car home. Then off they went in January to Miami, "Just to look, mind you, not to swim."

I ended up a small child who felt immensely rich, with a million little sprouts of plants, mad to propagate everything that grew. I had plants and flowers everywhere, enough to take with me to fill the windowsills next door when we moved there to keep Grandpa company.

And in the midst of all those little plants and big changes was the stanching of my secret, silent tears by a woman who lived in a gingerbread house that lured a child from the dark forest. But there was no wicked witch inside—instead a gruff guardian, protecting me a little longer from the wicked witches of reality and loss. ■

Eric Brown lives with his family in Memphis. He heads a corporate training firm, Communication Associates.



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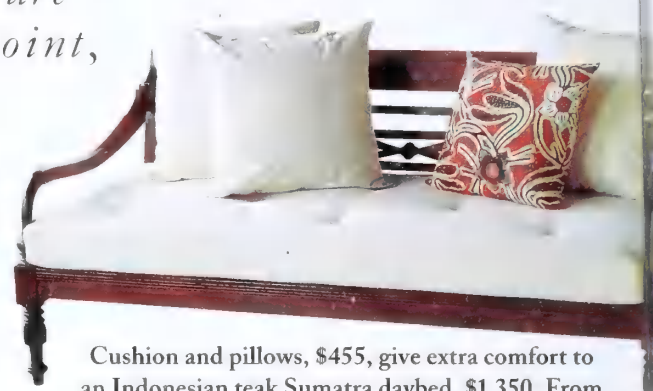
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EDITOR: SARAH MCPECK



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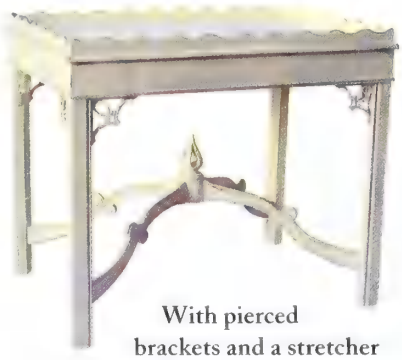
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Leather continues to be popular, and new pieces are becoming more sophisticated. Example: designer John Mascheroni's button-tufted sofa, $7,500. From Swaim: 919–885–6131.

Based on a 17th-century English design, this walnut veneer chair has a splat back and column-turned front legs, $988. From Baker Furniture: 616–361–7321.





Tapered hoofed feet and curved legs give this stool its delicate look, $1,281. From the Ralph Lauren Home Collection: 212–642–8700.

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Among the many casual pieces at the show: sofas that come with their own slipcovers in easygoing denim or plaid



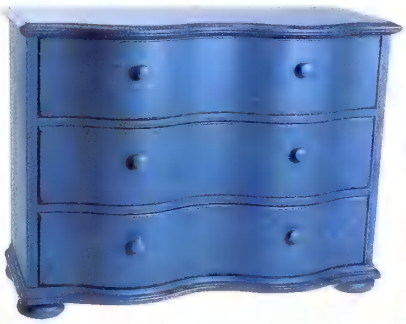
A two-toned chest-on-chest, with a cherry frame and drawers of curly maple, is reminiscent of the Arts and Crafts style, $2,225. From Harden Furniture: 315–245–1000.



A six-foot trusslike maple cocktail table offers ample space for playing cards or piecing together puzzles, $1,629. From Drexel Heritage: 800–447–4700.



Strong silhouette: Try a scrolled console against a painted wall, $715. From Lane: 800–447–4700.



This serpentine-front dresser with flattened ball feet is a reproduction of a late-18th-century piece, $1,495. From Lane: 800–447–4700.





Two looks in one piece: A sofa slipcovered in plaid has reversible denim and plaid cushions, $2,080. From Bernhardt Furniture Company: 800–345–9875.



The rustic look is easy with the Toothy, $285, left; or the Zig Zag, $295, above. From Maine Cottage Furniture: 207–846–1430.

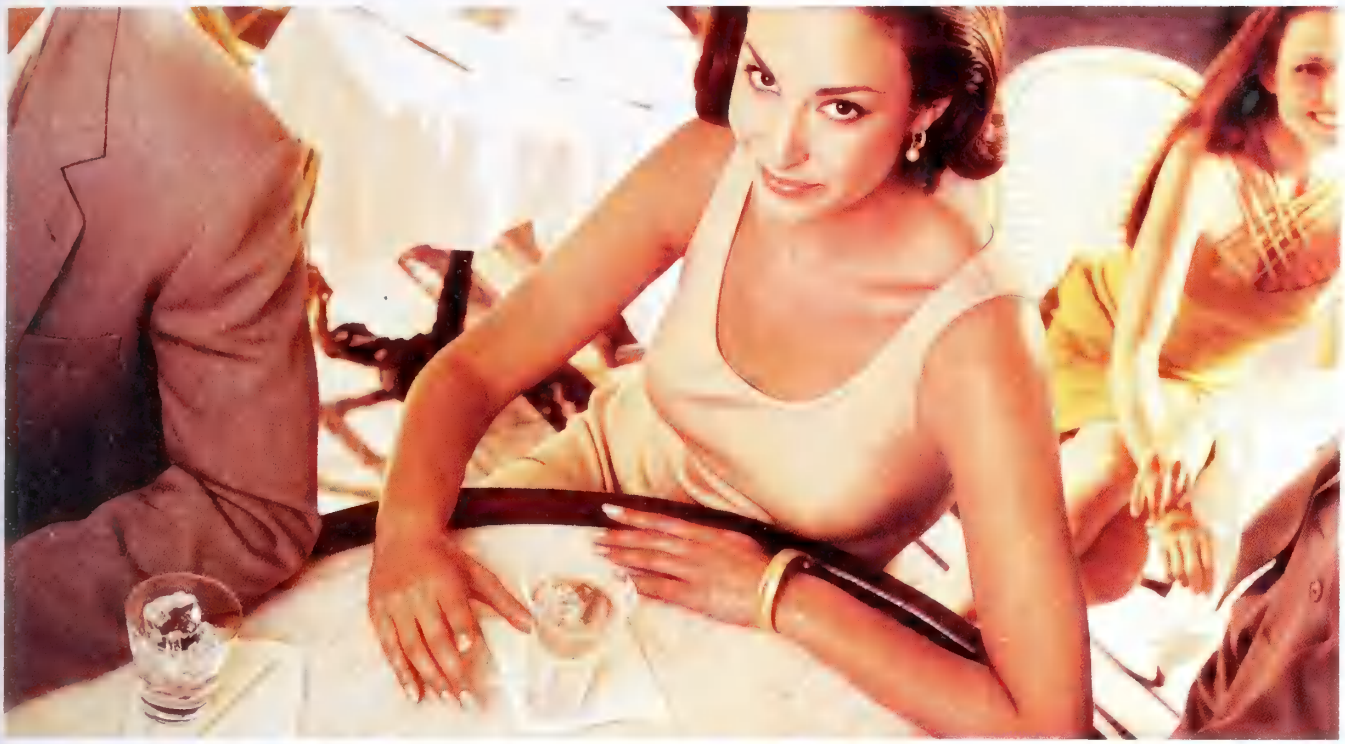


This hand-lacquered cherry sideboard recalls pieces found in Provençal country houses in the 19th century, $5,700. From Tradition France: 704–437–1480.

For more details, see Reader Information



Stone-washed comfort: Plenty of cushions and a denim slipcover make this generously proportioned sofa a natural choice for the family room, $2,463. From Lee Industries: 704–464–8318.



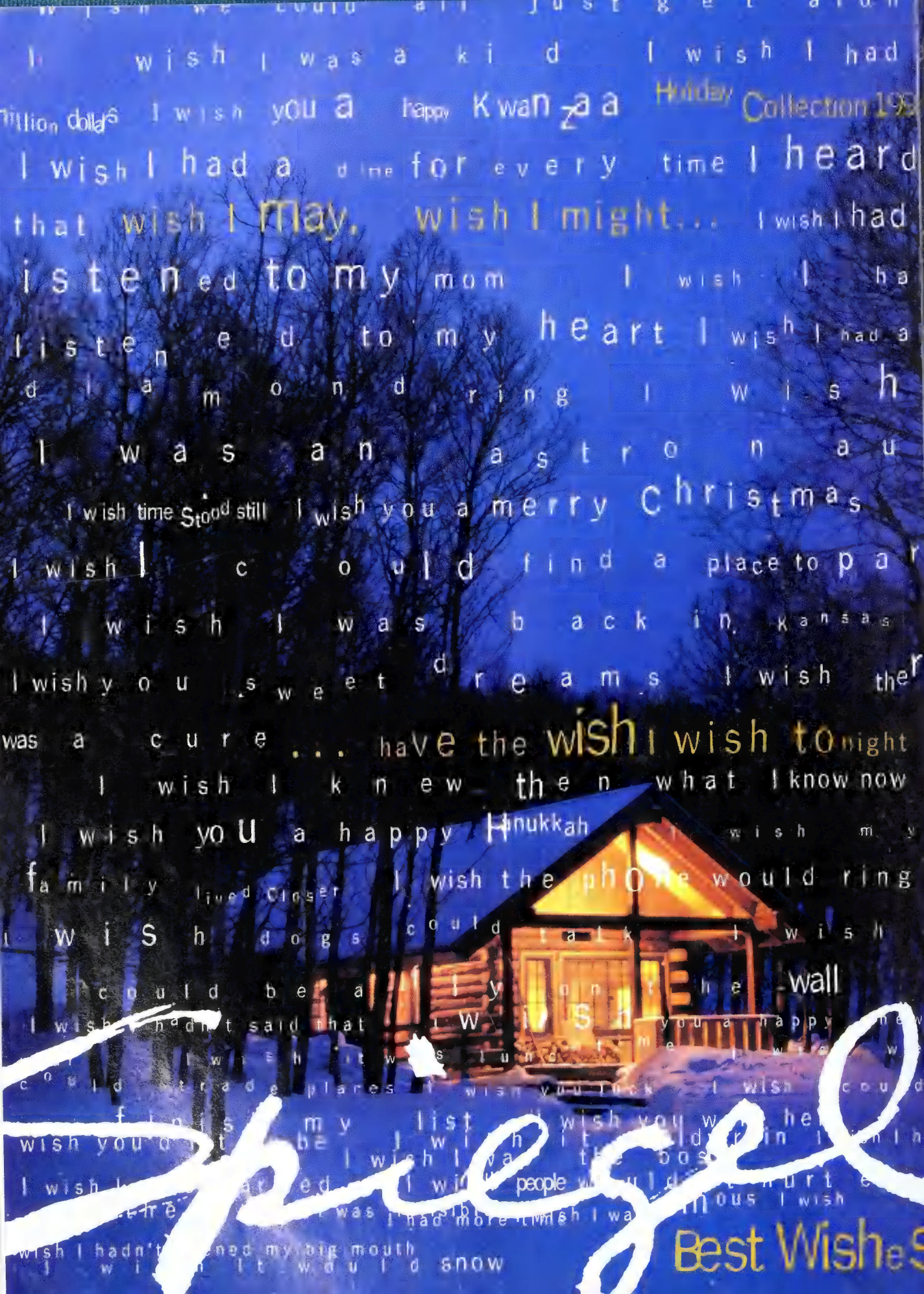
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million dollars I wish you a happy Kwanzaa Holiday Collection 199
I wish I had a dime for every time I heard
that wish I may, wish I might... I wish I had
listened to my mom I wish I ha
listened to my heart I wish I had a
diamond ring I wish
I was an astronaut
I wish time stood still I wish you a merry Christmas
I wish I could find a place to par
I wish I was back in Kansas
I wish you sweet dreams I wish ther
was a cure... have the wish I wish tonight
I wish I knew then what I know now
I wish you a happy Hanukkah I wish my
family lived closer I wish the phone would ring
I wish dogs could talk I wish
I could be a fly on the wall
I wish I hadn't said that I wish you a happy new
I wish it was
could trade places I wish you luck I wish cou
f my list I wish you
wish you d be I wish
I wish I wa
I wish people would hurt
I was I had more time I wa mous I wish
wish I hadn't opened my big mouth
I wish it would snow
these
Best Wishes



This rare creamware teapot is just one of the antiques at a show at Harrods in London, November 12–17, organized by the sponsors of the International Fine Art and Antique Dealers Show, October 15–21 in New York.

This month, catch a glimpse of Audubon's originals at the start of a first-ever tour, check out the antiques at a gallery set up by a founder of Ethan Allen



John J. Audubon's original watercolors take off on a nine-city tour. First stop: the National Gallery of Art, Washington, D.C., October 3.

Inger McCabe Elliott's *Exteriors* shows how to add personality with color, $40. From Clarkson Potter.



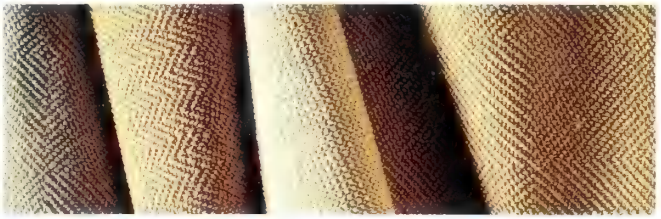
Michel Guérard is the latest top French chef to open a budget-minded restaurant (three-course menu: $27). La Ferme aux Grives in Eugénie-les-Bains features farmhouse cassoulet, veal fricassée. Call: 011–33–58–05–06–07.

Collectors Burton and Helaine Fendelman are selling 125 pieces of painted furniture gathered over thirty years, including this candlestand, October 23 at Sotheby's in New York; on view October 16–22.



Nat Ancell, cofounder of Ethan Allen, launched a new career at age 85 with his International Center for Antiques & Art in White Plains, N.Y. The gallery offers art, furniture and crafts. Call: 914–946–5577.





Line up Paul Mathieu and Michael Ray's linen for curtains. Through decorators; call Donghia: 212–925–2777.

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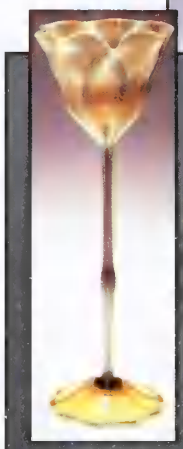
Designers and antiquarians know that Americans can't get enough of the Arts and Crafts Movement, and now a major museum exhibition shows why we feel the kinship

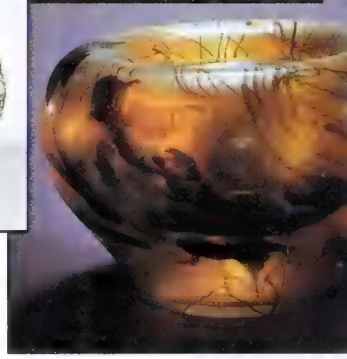
BY MARTIN FILLER

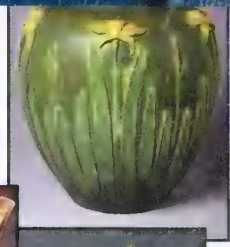












From the exhibition, CLOCKWISE FROM RIGHT: Louis Comfort Tiffany vase. Earthenware tea and coffee pots by George E. Ohr. Chiffonier in various woods and semiprecious stone inlay by Charles Sumner Greene and Henry Mather Greene for the Gamble House in Pasadena. Gustav Stickley settle. Vase by Grueby Faience Company. Favrile glass by Louis Comfort Tiffany, circa 1917. Louis Comfort Tiffany vase, circa 1886–1900.

All of us have had the urge, at one time or another, to simplify our lives—to improve things by getting rid of the unnecessary and concentrating on what really matters. Often that corrective impulse is reflected in the way we make and furnish our houses. Building and redecorating can signal attitudes much deeper than the desire to keep up with changing fashions. And during the early years of this century, the idea that the domestic scene had to be completely rethought and dramatically transformed took hold of the popular imagination as never before.

That period—which we now call the Arts and Crafts Movement—was a kind of back-to-basics time that we in the 1990s can find much in common with. Ostentatious houses trimmed with meaningless ornament and crammed with showy, mass-produced bric-a-brac gave way to modest but sturdy bungalows neatly outfitted with handcrafted objects. In those unpretentious rooms, gilding was replaced by natural finishes, rich fabrics by simple homespuns, porcelain by pottery, and cut crystal by blown glass. Comfort, economy and endurance became the new watchwords, replacing formality, opulence and disposability.

If this all sounds like the way we want to live today, it's no wonder that Americans can't seem to get enough of the Arts and Crafts Movement, even though it was forgotten for half a century. Over the past few years there have been several important museum shows on this crucial phase in our design history, which reflects many of our current concerns. But now a new exhibition, "The Ideal Home: 1900–1920," opening at the American Craft Museum in New York on October 21 and later traveling on an extensive national tour, explains why we feel such a strong kinship for the committed makers and idealistic users of those handsome, timeless designs.

"The Ideal Home: 1900–1920" is the first installment in "The History of Twentieth Century American Craft," an ambitious, decade-long series of shows, publications and symposia through which the American Craft Museum will survey the development of its subject. This exhibition and its >



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The idea was to show average Americans that the very best of design was within the grasp of almost everyone, an idealistic goal that has seldom been attempted since

excellent accompanying hardcover catalog, edited by Janet Kardon, director of the museum (Abrams, $49.50), get the program off to a fine start. Focusing on the two decades when the Arts and Crafts Movement moved from being a cult to a significant part of daily life in the United States, curators Janet Kardon, John Perreault and Nina Stritzler assembled an inspiring array of ceramics, furniture, glass, jewelry, metal and textiles to remind us why that international trend came closer to achieving its utopian goals in this country than it did anywhere else.

The Arts and Crafts Movement began in mid-19th-century Britain as a reaction against the huge changes that the Industrial Revolution brought to the creation of useful objects. Although mechanization made it possible for people to own all kinds of things once affordable only to the rich, the quality of those products was often not very high. Few manufacturers thought about anything except cranking out cheaper versions of high-style designs already familiar to consumers. What machines could do better than people and vice versa was rarely considered. As a result, the craft trades suffered: Carpenters, potters, weavers and smiths were put out of work by mechanization, while the value of their slow hand labor plummeted.

The great thinkers of the day—especially the English critics John Ruskin and William Morris—saw this not just as an economic crisis but as a spiritual one as well, a calamity that robbed craftsmen of their livelihoods and the public of beauty and value. Design had long had a philosophy, but now it had a morality. The big problem with the Arts and Crafts Movement in Britain turned out to be financial, however. The new craft workshops set up by well-meaning reformers just could not compete with modern factories, and their high-priced goods became luxury items for a well-meaning elite, not for the common man as planned.

The arrival of industrialization just as our nation was emerging from its infancy caused fewer social upheavals in the United States than it did in Britain. But the Arts and Crafts Movement found its most fertile ground on this side of the Atlantic, in part because Americans have always been receptive to the idea of self-improvement and challenges to the status quo. And in America, rich in natural resources and skilled immigrant craftsmen, an expanding, adventurous and increasingly affluent middle class could support the output of entrepreneurs who had a vision of a new way of life and the ingenuity to capitalize on it.



Sideboard by Gustav Stickley in oak and copper, circa 1905–10.

Among the 200 objects on view in "The Ideal Home" are several pieces by the most influential furniture designer of the American Arts and Crafts Movement, Gustav Stickley. With his four brothers, he made the plain, massive, rock-solid oak chairs, settees, tables, cupboards and chests that remain the quintessential symbols of the Arts and Crafts Movement's rugged simplicity. Other designers represented in the American Craft Museum show—especially Harvey Ellis, Charles Rohlfs, and the brothers Charles Sumner Greene and Henry Mather Greene—produced furniture of greater refinement and imagination, but no one equalled the Stickley family for adhering to the Arts and Crafts principles of accessibility, practicality and strength.

Though Frank Lloyd Wright liked to think of himself as a genius alone in the world, he was in fact a classic figure of the Arts and Crafts Movement, albeit one that only America could have produced. At home in many mediums, Wright believed it necessary for the architect to orchestrate all the elements that go into the making of a house—the idea of "total design" that he shared with his British contemporaries. To be sure, Wright wasn't always equally successful in every area: His notoriously uncomfortable chairs are more pleasing to look at than to sit in, but no one has ever made design from the major to the minor more coherent and all-encompassing.

Even Wright's offbeat personal appearance—his long hair, loose cravat, flowing cape and broad-brimmed hat—followed the look of the best-known American champion of the Arts and Crafts Movement, Elbert Hubbard. Though now all but forgotten, Hubbard was a great celebrity in his day. Founder of the Roycrofters, a cooperative design community in upstate New York, Hubbard wrote and edited books and magazines that could be found in almost every home where the ideals of the Arts and Crafts Movement were held dear.

Those principles were also transmitted by the new magazines that were founded around the turn of the century to fulfill the growing public interest in the new way of life the Arts and Crafts Movement promised. Among them was *The House Beautiful,* established in 1896, and in its early years a primary source of Arts and Crafts ideas. In 1901, Frank Lloyd Wright published two now-historic designs commissioned by *Ladies' Home Journal,* one of which is documented in the exhibition catalog, "A Home in a Prairie Town." The idea was to show average Americans that the very best of design was within the grasp of almost everyone, an idealistic goal that has seldom been even attempted since then.

One of the Arts and Crafts Movement's accomplishments in particular strikes a very contemporary chord. In >

PART OF THE PLEASURE OF OWNING BEAUTIFUL THINGS IS FEELING AT HOME WITH THEM.



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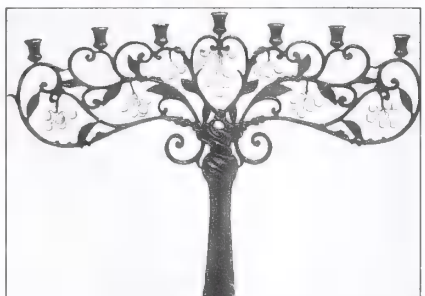
There was luxury but it was discreet, there was innovation but it was tempered with good sense, there was a sense of purpose but it was not overbearing

the most interesting of the catalog's eleven essays, "Crossing Boundaries: The Gendered Meaning of the Arts and Crafts," Eileen Boris points out the ways in which the Arts and Crafts Movement paid close attention to the shifting roles of men and women after industrialization had changed the nature of work. With more and more women entering the labor force, a new premium was placed on furnishings that didn't need much maintenance.

Before the Industrial Revolution, most men worked at home or nearby. With the rise of impersonal factories and office buildings where they now spent most of the day, men began to look upon the home as a refuge and source of comfort, protecting them from the inhospitable and changing world of work. A new premium was placed on masculine comfort—not the excessive upholstery of the Victorian period, but put-up-your-feet furniture, built-ins, hard-to-ruin and easy-to-clean finishes, soothing earth tones, and decorative motifs celebrating the world of nature. Both sexes found encouragement in the Arts and Crafts Movement—men to take a more active interest in the design and decoration of their houses, and women not to be tied down by them.

The Arts and Crafts Movement was also one of the first times in history when women were welcomed fully into the ranks of craftsmen. General education in the United States prepared a new generation of eager women for professional lives spent not in shops or offices, but in more fulfilling pursuits. Schools such as Tulane University's H. Sophie Newcomb Memorial College for Women (home of the famous Newcomb Pottery) saw craft training as one answer. Weaving and embroidery, traditionally taught to girls at home, were obvious choices for young ladies, but many were emboldened by the liberating Arts and Crafts philosophy to go further afield.

Metalwork, generally thought of as a male craft, attracted more adventurous women, including such remarkable creators as Marie Zimmermann and Janet Payne Bowles, whose startlingly personal work has only recently been rediscovered and is now rightfully appreciated as being among the most brilliant of its time. American women also made superbly original jewelry, some of which—by Margaret Rogers, Josephine Hartwell Shaw and Mildred G. Watkins—holds its own with the better-known treasures of Art Nouveau, as the Arts and Crafts Movement was known in France and Belgium. Those intricately worked American ornaments depend less on spectacular geological specimens than they do on a delicacy of touch and sureness of hand perfect for the women they adorned.



Bronze and crystal candelabra by Marie Zimmermann, circa 1920.

Unlike many other design movements, Arts and Crafts promoted broad diversity. Such eccentrics as George E. Ohr, "the mad potter of Biloxi," maker of the most amazing ceramics of his age, are as much a part of the Arts and Crafts Movement as Louis Comfort Tiffany, scion of the New York jewelry dynasty and the most accomplished glass designer of all time—both, above all, American mavericks.

Ohr's zany pots—crimped, ripped, tweaked and poked into sublime, often useless, vessels—are as much art as Tiffany's elegantly elongated glass vases and dazzlingly colored and patterned lampshades. But neither artist fit into the canon of conventional good taste that settled over American design by the end of World War I. Their bold, brash masterworks—and those of the rest of the Arts and Crafts Movement—were consigned to decades of neglect before they were rediscovered, piece by piece and designer by designer, during the second half of the century.

"The Ideal Home: 1900–1920" offers both visual pleasures and provocative ideas. Unlike many other reform movements, there was nothing self-denying about the Arts and Crafts period in American design. There was richness but it was confined, there was luxury but it was discreet, there was innovation but it was tempered with good sense, there was a sense of purpose but it was not overbearing. This was truly design in support of life, not a style to be obeyed in support of fashion.

Though new and radical, the Arts and Crafts Movement seemed familiar to Americans right from the beginning, perhaps because it acknowledged history without trying to copy it, as so much 19th-century design had done. The Pilgrims could have felt at home in Arts and Crafts houses, just as Americans today feel drawn toward both the antiques and reproductions of the long-scorned Arts and Crafts Movement.

Traditional American design is commonly thought of in terms of the English-based forms made by our Colonial forebears. But the growing popularity and longevity of the American Arts and Crafts Movement make it entirely possible that in the century to come this will come to be seen as the defining moment of a truly American style, one which better suits the modern art of living and speaks to us more persuasively with every passing year. ■

Martin Filler is a contributing editor of Vanity Fair *and was an editor at* House & Garden *during the last fourteen years of its publication.*

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lampshades. But neither artist fit into the canon of conventional good taste that settled over American design by the end of World War I. Their bold, brash masterworks—and those of the rest of the Arts and Crafts Movement—were con-



Robin Parer, who has the most extensive collection of true—or hardy—geraniums in the United States, gathers them everywhere: in the Andes, in Turkey and on bike trips across North America





Geranium x oxonianum **'Claridge Druce'** (ABOVE) **is one of the many hardy geraniums that Robin Parer** (FAR RIGHT) **has brought back from England.** ***Geranium*** **'Johnson's Blue'** (RIGHT) **is widely available here in the United States.**

BY LYNN FREED

The blame for the confusion goes back to Linnaeus. In the 18th century the Swedish botanist, originator of the system for scientific nomenclature, classified a *pelargonium* as a geranium and the name stuck. "It drives me berserk!" cries Robin Parer, owner of the most extensive collection of true geraniums in the United States. "There are differences, but most people take no notice of them. They have always called *pelargoniums* geraniums, and they continue to do so. When someone phones and says, 'I want geraniums,' I ask them what color. When they say 'red,' I know they are after *pelargoniums.*"

The true or hardy geranium—which Parer sells at her nursery, Geraniaceae, in Kentfield, California, fifteen miles north of San Francisco—is really a wildflower, a versatile perennial. Before it was hybridized, its small, simple flowers came in colors ranging from pink to purple. Now you can also find flowers in white, clear pink, blue and deep maroon. In Europe the true geranium has been known for at least 2,000 years, and has been used medicinally through the ages to treat a variety of ailments. It grows profusely in the wild from England all the way across Europe, through the Himalayas into the mountains of China. It grows in Turkey, Peru, Hawaii, in the swamps of Australia, and in the United States.

Parer specializes in true geraniums and *erodiums* (such as heronbill), but she also carries a variety of fragrant-leaf *pelargoniums.* All are *geraniaceae* (pronounced je-raynee-AY-see-ee). Parer encourages customers to come out to her nursery, to wander around, to ask questions. They may even bring lunch and have it in the gazebo. Although Parer produces a comprehensive catalog of her collection ($2.50), she does not offer plants by mail order. It bores her, she says, to pack things >

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With their simple wildflower charm, geraniums make wonderful fillers for perennial borders and wooded niches

up. And she would have to stay home to take orders when she would rather be traveling to collect plants. "Anyway," she says, "I wouldn't have a nursery if I didn't love people. You can meet anybody gardening. Once I had a prison guard from San Quentin turn up to buy pellies. Plants, you see, are in everyone's heart."

Sitting in her gazebo, surrounded by a wild fecundity of potted and planted geraniums, old roses, giant ferns and fragrant-leaf *pelargoniums*, Parer talks of passion and avarice, the twin features of her gardening life. Her own passion began on the Australian sheep ranch where she grew up and where, at the age of five, she planted her first packet of mixed seeds. The passion blossomed into avarice when she began to collect geraniums.

In 1981, when Parer went with her obstetrician-husband for a sabbatical in England, she discovered geraniums growing in perennial borders. She didn't know what they were, but she was entranced. "There is something very appealing about seeing wildflowers growing happily in the garden," she explains. Someone introduced her to Peter Yeo, a Cambridge University taxonomist who was writing a monograph on hardy geraniums. He invited her to come and look at the Cambridge collection of specimens. There she fell in love. "Geraniums are simple," she says. "They're sweet. And they're not too refined. In fact, they're not too anything. They are irresistible to me."

Returning to California with seeds and cuttings, she started her own nursery in 1983. Although there are native species of geraniums in North America, almost no nursery was growing them and no one was promoting them until Parer began giving talks and inviting people to come to see what they looked like. Today true geraniums can be found in many gardens and in commercial nurseries. Parer's own geraniums—more than 200 at last count—are listed with the North American Plant Council as a permanent collection that people can visit.

To enhance her collection and to appease her avarice, Parer takes off whenever she can—up into the Peruvian Andes, down the coast of Turkey, across the United States—in search of new species. She conducts her forays by car, bus and bicycle, preferably bicycle. Last year, accompanied by her eighteen-year-old niece, Parer bicycled 4,357 miles across the United States. "It's much more beautiful collecting that way," she explains. "You can stop when you want to without the manic compulsion to put your foot on the gas and get on to the next place."

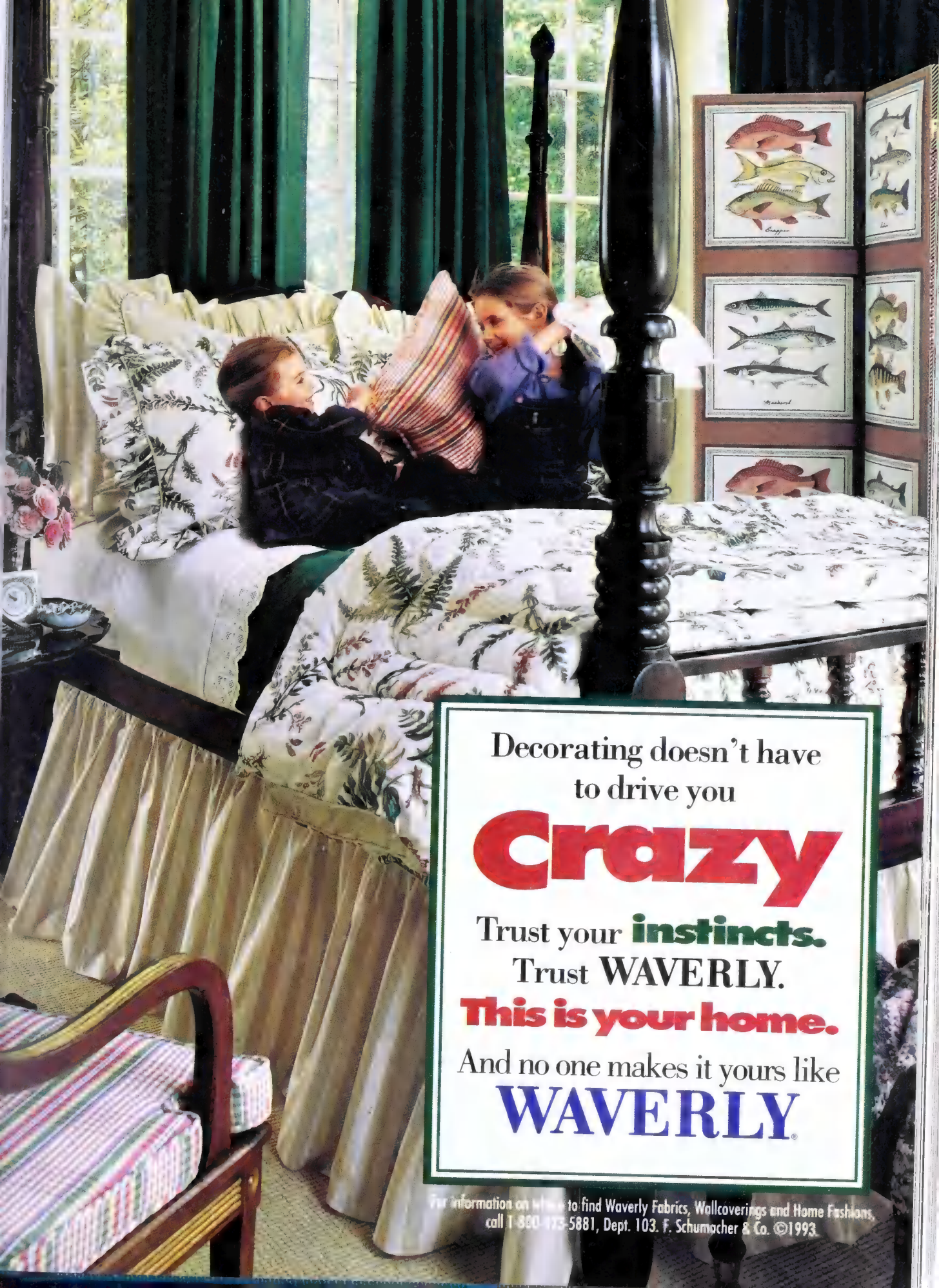
One of the beauties of true geraniums, Parer points out, is that most are frost- and heat-tolerant, pest- and disease-resistant. They thrive in almost any climate and need only reasonably fertile and moist soil. They can be started from seeds or divided at any time during the season. With their simple wildflower charm, they make wonderful fillers for perennial and shrub borders and wooded niches; low-growing species, such as *Geranium x cantabrigiense* 'Biokovo,' act as a ground cover. Geraniums can be three inches to five feet tall. And there is one for almost any spot you can think of, from deep shade (for example, spring-blooming *Geranium phaeum*) through filtered shade (*Geranium x oxonianum* 'A.T. Johnson') to the very hottest locations, like the central valleys of California, where summer temperatures can reach 100 degrees. *Geranium sanguineum* will grow happily there.

Like a benign mistress of an adoption agency, Parer talks of "placing" her geraniums. She invites her customers to call in if they have problems, to mail her a leaf or a flower, or to come for a consultation. "One of the reasons my customers feel comfortable in my garden," she says, "is because it's not designed. It's sort of blowsy and out of control, like me."

A delicate, leafy profusion, the garden is built on a steep hill traversed by sawdust-covered pathways. Subtle in color and fragrance, it is primarily a woodland garden with old roses and spring-flowering shrubs and perennials. There are two small hothouses for propagating *pelargoniums*, which are not frost-resistant; a holding area for nursery pots (crowded to overflowing); and banks of planted shrubs and perennials. Everywhere else there are pots—from one to five gallons in size—even on the roof of the house. And yet for all the profusion and apparent chaos, the place is restful to the eye, relaxing and restorative.

Below the gazebo are Parer's "ladies of rampaging fertility"—two larger-than-life statues of female torsos that flank the vegetable garden path. The idea came from a collecting trip she took by bicycle through Turkey. At the end of the trip, in Ephesus, she came upon many-breasted statues of Artemis, and thought, "I really need to do something about the vegetable garden." So a fellow gardener and sculptor, Marcia Donahue, with her partner, Jana Olson Drobinsky, created the statues. Now Parer grows cucumbers and a wonderful squash called *zucchetta rampicante* over the arch between them. "It all looks rather phallic," Parer says. "*Very* cheerful. *Very* fetching."

She is an enthusiastic member of The Hortisexuals (a term culled, she thinks, from a cartoon by Gary Larson, author of *The Far Side*). They are a group of professional gardeners suffering from "terminal plant lust," whose motto is "No plant is safe." She explains, "We are drawn by the curious, the strange. The longer you garden, the more peculiar your tastes become. I find in my late years that I'm getting smaller and browner and more difficult." She means, of course, the geraniums she loves are small, dark and difficult. Parer herself is a vigorous outdoor blonde, freckled and sun-cured. >


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Like a benign mistress of an adoption agency, Robin Parer talks of "placing" her geraniums

She heads off down a sawdust-covered path followed by her ancient English bull terrier, Macbeth. She bends down to pinch and sniff a scented-leaf "pellie," of which she also has a fine collection. They have oil glands in the upper surface of the leaf, she explains, perhaps to repel predators. They are collected by people who have a sentimental attachment to them. Very convivial, she says, very old-fashioned.

Parer starts up the hill behind the house, making for an area she calls the Widow's Walk. In one section is a seating area for looking at the moon, complete with a sculpture of the moon goddess. In another there are insect-eating plants, including the *sarracenia x. purpurea* that eats yellow jackets. Along the fence is Constance Spry, "an ungrateful brute of a rose" that grows out of control for ten months of the year with canes of 25 feet or more. But then when it blooms, Parer forgives it everything "because it is so beautiful—wild, abundant, sensuous, pink—and because it smells divine, like myrrh or Pond's cold cream, and it flowers profusely."

Suddenly she sees a car drawing up and careens down to the gate to receive two green plastic leaf bags full of *Lychnis coronaria*, saved by a neighbor from a compost heap. Because her beds and pots are full, Parer will not take them in."But they will go to an *excellent* home," she says happily. "Gardeners form a nice kind of fraternity."

With inevitable exceptions. "In the ten years I have been in the business I have only had one plant stolen," she says. "A *Geranium argentium*. Someone showed admirable taste. I thought, Oh well, if he wanted it so badly, he deserved to have it. But it's taken me a long time to replace it. Allan Robinson of the Royal Horticultural Society garden at Wisley gave me one. It really is very beautiful. Pale gray leaves and pale pink flowers—Oh, gardening really is glorious, isn't it?" ■

Lynn Freed's third novel, The Bungalow, *was published recently by Poseidon Press. She lives in Sonoma, California.*

GERANIUM SOURCES

Robin Parer's nursery, Geraniaceae, is open by appointment. Call 415–461–4168, or write to 122 Hillcrest Avenue, Kentfield, CA 94904.

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Generally white

You can plug into the romantic vision of stylist-author Tricia Foley by visiting her new shop in Bellport, a little town on Long Island's South Shore











Tricia Foley (LEFT) **has a new home for her ever-changing collections.** CLOCKWISE FROM FAR LEFT: **Children's clothes and honey-based baby soaps; vintage linens and re-covered deck chairs; a Shaker-style high chair and damask vests; lavender topiaries and bee skeps.**

BY JILL KIRCHNER

Though it's called The Bellport General Store, the stock runs more to treats for the psyche than staples for the larder. Bolts of muslin and ticking recall the general store of yore, as does the mix of the utilitarian (kitchen sponges, rag rugs) and the whimsical (curvy vintage-fabric lamp shades, antique parasols). But the soothing assortment of predominantly white wares reflects the personal style of the owner, Tricia Foley, a contributing editor to *Victoria* magazine; author of *Linens and Lace, Having Tea* and *The Romance of British Colonial Style;* and a former House Beautiful decorating editor. The eclectic merchandise ranges from old garden tools and baby furniture to tea caddies and hurricane lamps. Foley's latest interest (and the subject of her next book)—the all-natural home—is evident in herbal bath products, eco-friendly cleaners and even the "recycled" furniture that she has restored.

Foley had been looking for a way to leave New York City and make her weekend community her home base when the store became available for a summer start-up at the last minute (June 1). With the help of family and friends, she completely redid the interior, stocked the store and miraculously opened for business July 11. From a dingy wood-paneled, rust-carpeted pharmacy, Foley has created an airy oasis of ivory. The inventory will change with the season as straw hats and sand shovels give way to fall's paisley throws and chutneys. Christmas will take over come November and December, and everything for the garden will be blooming by spring.

The one constant, however, is likely to be white, in every shade from bisque to alabaster. "My brothers call it The Bellport Generally White Store," jokes Foley. "I look at it as all my favorite things, and I'm just happy other people like them." ■

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Echoes of empire

During Portugal's golden ages—the 1500s and 1700s—trade routes and colonies financed grand building schemes at home

BY CHRISTINE PITTEL

Once, Lisbon was the richest city in the world, and Portugal the most triumphant merchant nation, commanding an empire that spanned the globe during the 16th century. Portuguese explorers were the first Europeans to sail down the coast of Africa and round the Cape of Good Hope to discover the sea route to India; the first to trade with China and Japan; the first to venture into the jungles of South America and colonize Brazil. At home, the age of discovery inspired a unique style of architecture, called Manueline after King Manuel I, which celebrated these seafaring exploits with nautical motifs and flora from exotic lands—pineapples and palm fronds—carved in stone. Yet this small country, roughly the size of the state of Maine, could not sustain its reach. The empire foundered, and the luster faded.

In 1728 the discovery of gold and diamonds in Brazil financed another burst of glory which crested with the dazzling works of art commissioned by King João V, whose entitlement was a royal fifth of all output from the mines. The portable objects from this sumptuous period—paintings and sculpture, altarpieces and jewelry, furniture and textiles, silver and porcelain—will star in an exhibit, "The Age of the Baroque in Portugal," on display at the National Gallery in Washington, D.C., from November 7 through February 1, 1994.

But the curators couldn't bring over the baroque buildings—the opulent churches and monasteries, the grandiloquent palaces and town halls—that are the repositories of this brilliant artistic legacy. Those buildings, combined with their Manueline predecessors, constitute one of the most fascinating, unexpected and stylistically quirky architectural anthologies in all of Europe. The treasures are scattered, not concentrated >

Landmarks from Portugal's glorious past, CLOCKWISE FROM BOTTOM LEFT: **Baroque-style granite trim on Santa Maria Madalena in Falperra; the Palace of Queluz, called Portugal's Versailles; Hotel Convento de São Paulo, a converted 14th-century monastery in the province of Alentejo; gilded altarpiece in São Francisco in Oporto. The harbor at Oporto.**

What do you make of this?



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Portuguese masons worked like jewelers on Jerónimos, turning limestone arches into a filigree of barnacles and seaweed





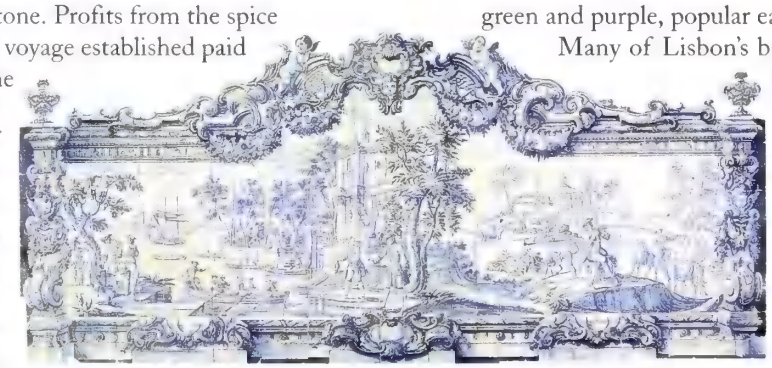
Blue and yellow stripes (ABOVE LEFT) **ward off evil spirits in Óbidos.** ABOVE RIGHT: **Jerónimos Monastery in Lisbon.** BELOW: **Painted 18th-century tiles, "Maritime and Country Scenes," will be on display at the National Gallery in Washington, D.C.**

solely in the capital; but it is easy to hopscotch from province to province. Begin in Lisbon, then branch out to Coimbra and Oporto with excursions to Évora and Óbidos. Mafra and Sintra are within an hour's drive from Lisbon.

Portugal lived and ruled by the sea, and images of navigation rebounded back to the land, migrating from boats into buildings. The Tower of Belém, the crenellated stone fortress lapped by the waves of the Tagus River in Lisbon's harbor, looks like a miniature castle docked at sea. The architect anchored the building, one of the masterpieces of Manueline style, with a thick stone rope sculpted around its girth and tied in front with a sailor's knot. Built in 1515 near the site where Vasco da Gama set sail for India in 1497, this touchstone of Portuguese architecture typifies the way Portuguese architects frosted their buildings with decoration. But the Belém Tower is chaste compared with its neighbor, the immense Jerónimos Monastery, built to give thanks for Da Gama's return. The limestone church and cloister teem with carved anchors, coral, nautical instruments like the armillary sphere used for navigation, and more twisted rope. In this country on the edge of the continent, far from Paris and Rome, architects took great liberties with building styles. Portuguese masons worked like jewelers on Jerónimos, encrusting the facade with ornament, turning limestone arches into a filigree of barnacles and seaweed, making lace out of stone. Profits from the spice trade route that Da Gama's voyage established paid for the construction, and he is buried here in a tomb carved with the image of a caravel, the innovative square-rigged ship that ferried Portuguese sailors back and forth across the oceans.

On the far side of Lisbon, a chapel in the Church of São Roque and the interior of the Madre de Deus Church celebrate the other great Portuguese style, baroque. Baroque architects, who were every bit as exuberant as the Manueline builders, festooned their churches and palaces with surging and swelling scrolls and volutes that make surfaces seem almost alive. (The term baroque probably derives from the Portuguese word for the irregularly-shaped pearl set in elaborate jewelry—*barocco.*) The sinuously voluptuous baroque forms play into the Portuguese love for ornament, which reached an apogee in the alabaster, lapis lazuli and jasper chapel in the Church of São Roque. In the Madre de Deus Church, the ornate gilded woodwork twists and turns in a sublime spatial phantasm. Walls are covered with blue and white tiles; paintings are set into the gilded wood of the carved ceiling. These surprising combinations, in which no surface is left untouched, are typically Portuguese.

Look into the adjacent convent, which now houses the Tile Museum, and wander through the stunning collection of *azulejos*—Portugal's world-renowned tiles—in all their manifestations: abstract geometric shapes, intricate carpetlike patterns, and figurative murals inspired by popular engravings. Visitors to the museum can date tiles by color, characteristic of each period: From 1650 to 1750, for example, tiles were almost exclusively blue and white, inspired by the Chinese porcelain the Portuguese were first to import. Then yellow, green and purple, popular earlier, creep back in.



Many of Lisbon's baroque treasures vanished in the devastating earthquake of 1755, which killed around 40,000 people and toppled two-thirds of the city. A tidal wave swamped the waterfront, and fires burned for nine days. But you can still see parts of the city

(Continued on page 58)

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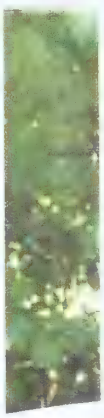
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Continued from page 54

that survived in the Alfama, the old Moorish quarter on the slopes of the highest of Lisbon's seven hills. Skeins of dripping laundry zigzag across the narrow, winding streets like colorful bunting. Grandmothers in black lean their elbows on balcony railings and watch passersby. Doorways open to the breeze offer glimpses of sofas and snatches of radio music. At the top of the hill lie the Moorish ruins of São Jorge Castle, where peacocks strut, oblivious to the breathtaking view of Lisbon and the Tagus River.

Twenty-five miles northwest of Lisbon stands the stately royal palace at Mafra, the vision of King João V, financed by his royal fifth from the output of the Brazilian mines. (Approximately 500 tons of gold found their way into Portuguese coffers during his reign from 1706 to 1750.) More than 45,000 workmen supervised by 7,000 soldiers erected 5,200 doors and windows and 880 rooms in João V's bid to rival Louis XIV and Spain's Philip II. What started out as a modest residence for thirteen Franciscan monks turned into a *folie de grandeur*, the largest, most immodest structure in Portugal. (Later kings scaled down their style of living and resided in the lovely Queluz Palace just outside Lisbon, a rococo confection.) The lavish Mafra interior, with rivers of marble and hallways that stretch into infinity, contrasts with the stark monk's cells in another section. Some are stocked with instruments of penitence—spiked beds and millstone necklaces. The basilica at the heart of the palace is crowned with the first major baroque dome to be built in Portugal.

The magnificent vaulted library at Mafra is rivaled only by the even more splendid royal library at the University of Coimbra in the north, also built by the order of João V. There, gilded and carved swagged curtains part to frame his portrait at the end of an axis formed by three lofty rooms. Tapering columns lacquered with scarlet, green and gold chinoiserie support two stories of books. At the end of the day, an attendant unrolls bolts of leather over tables inlaid with ebony, rosewood and jacaranda to protect them from the cheap cleaning service—bats, permitted in at night, dust the books with their wings as they dine on stray insects. Many of Portugal's buildings are at home with such eccentricity.

The Tagus River, which flows from the Spanish border to Lisbon, roughly divides the nation into northern and southern halves. The north is greener, more mountainous, with vistas of terraced vineyards and venerable estates. In this country, where there's a boat for every need, casks of wine traditionally floated down the Douro River in delicate rabelos (which look something like a gondola with sails) to the market in Oporto, capital city of the north. Although Oporto may be best known for tawny port wines, it is also the center of a chiaroscuro baroque, fashioned of dark granite trim silhouetted against whitewashed walls and exemplified by the Church of Santa Maria Madalena in nearby Falperra. Here again, Portuguese architectural ebullience takes over, in some cases with divine vengeance. Behind the austere Romanesque facade of Oporto's Church of São Francisco, the carved wooden altars gilded with the gold of Brazil invade the whole interior, which becomes a delirium of gold grapevines, laurel leaves and cherubs. On a hilltop overlooking the Douro River, Oporto's cathedral holds another magnificent altar carved out of silver, ingeniously hidden from Napoleon's troops in 1809 behind a wall of plaster.

Below the Tagus, the landscape changes in the rugged south, becoming more primitive on the rolling plains of the Alentejo, where ancient cork trees serve as parasols for appreciative sheep. The sun glints off whitewashed houses and a field of red poppies vibrates in the heat. Peasants still walk alongside the road, or bump along in horse-drawn carts in this less developed part of Portugal. But here is one of the most astonishingly beautiful hotels in the country. All you can see from the serene garden of the elegant Hotel Convento de São Paulo, recently renovated from a 14th-century monastery, are miles of silvery green olive trees, and all you can hear >



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Don't leave Portugal without visiting Sintra, just northwest of Lisbon, the forested misty mountain town beloved by the Romantic poets. Lord Byron proclaimed it a "glorious Eden," and stayed longer than he anticipated, enchanted by the "palaces and gardens rising in the midst of rocks, cataracts and precipices." King Manuel I added Manueline flourishes to the royal family's summer retreat there, the National Palace. On another hill, the 19th-century Pena Palace shows what happens when you cross Moorish minarets with high Victorian style; Walt Disney would have been jealous.

Like Byron, many travelers find more than they ever imagined in Portugal. In 1994, Lisbon takes its turn as the European Capital of Culture with a 12-month display of Iberian art, opera and music. And the city is already gearing up for Expo '98, as you can see by the dust sifting up from the roadwork along the waterfront.

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Additions flank a Gothic Revival cottage in New Jersey (LEFT) remodeled by Centerbrook Architects. On the left is the new living room with a master bath and dressing room above; on the right, the octagonal family room. BELOW LEFT: The family room has a central lantern, or cupola. BELOW RIGHT: The terrace connects the two additions with the garden.

A well-planned addition can mean much more than extra square footage. It can increase light and comfort, not to mention the resale value of your house





BY KEVIN WOLFF

The 1872 Gothic Revival cottage in Alpine, New Jersey, had plenty of charm. Designed by Josiah Cleveland Cady, the architect of the old Metropolitan Opera house in New York, and built as a summer house in what is now a commuter suburb of New York City, the 2,000-square-foot cottage had intersecting gables plus a hipped gambrel roof.

But the owners, now grandparents, needed more space. They wanted the house to be comfortable—and afford privacy—when their children and grandchildren come to visit. They also like to entertain. And the man of the house, an enthusiastic gardener, wanted to open up views of the gardens he had planted on the one-acre property. Robert L. Harper of Centerbrook Architects in Essex, Connecticut, addressed their needs by designing two additions—a one-story octagonal family room at one end of the house and a two-story addition with a living room, master bath and dressing room at the other. The additions, which totaled 2,000 square feet, blend in with the original structure (this page).

When a house has so much going for it, adding on makes sense. But the addition has to be planned right, because an ill-conceived design can turn any house into a white elephant: hard to furnish, hard to maintain, uncomfortable to live in, and when the time comes, impossible to sell.

According to architects, an early reality check is most beneficial in getting an addition/renovation project off to a good start, coupled with a clear program—a list of requirements >

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Before adding on to a house, decide what's worth saving and what isn't. The owner of this Victorian demolished the 1950s additions, then expanded at the rear





The street side of this Victorian house in Maryland (FAR RIGHT) remained unchanged, but the rear (ABOVE) now has large contemporary expanses of glass. RIGHT: New columns separate the old entry from the living room; view is from the old house to the new hallway and dining room. BOTTOM: The family room and kitchen.



and goals—a definite budget, a contingency fund for unexpected expenses, and enough time to execute a good design.

One of the first steps is to scrutinize the house. A choice location is critical if money invested in an addition is to be recouped when the house is sold later. And the condition of the house should also be carefully evaluated, according to David Lake of Lake Flato Architects in San Antonio. This often means hiring an engineer to do an inspection and a structural report.

According to Jamie Kaiser of the National Association of the Remodeling Industry, the most common additions today are: a family or "great" room that is combined with a kitchen and connected to an outdoor terrace; an extra bathroom; and a master bedroom/bath suite.

And if an addition is well done, it can pay for itself at resale time. The average family room addition, for example, is 16 by 25 feet and costs $28,455, according to *Remodeling Magazine*, an industry publication. Such a project can recoup anywhere from 60 to 107 percent of its cost, depending on where the house is located.

While cost and resale are major considerations, livability is the main concern for many homeowners. Such was the case for the owners of the Gothic Revival cottage in New Jersey. In addition to needing more space, the owners wanted to correct several design oddities: a sunny but narrow porch that proved impossible to furnish, and a Victorian parlor that was too tiny for entertaining. Upstairs, previous owners had built a modern bathroom, but it was awkwardly separated from the master bedroom by a small flight of stairs.

The family room addition is attached to the kitchen by a small connector. (The exterior kitchen wall was removed and a steel beam inserted for support; a glass skylight over the connector brings light into the kitchen.) The family room, topped by a cupola, and with French doors opening to a new brick terrace, is so filled with light that it feels like a >

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While an addition can dramatically improve a house, there are pitfalls. Bigger isn't always better

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The living room addition is also connected to the new terrace, making it perfect for indoor and outdoor entertaining. The new bath and dressing room above turn the existing master bedroom into a suite.

The owners wanted the additions to look as if they had always been part of the house. Harper went to Maryland for brick that matched the rich-toned red of the original house. He carefully designed the living room/master bath addition so that the main gable of the original house dominates. The addition has a lower roofline and dormer windows.

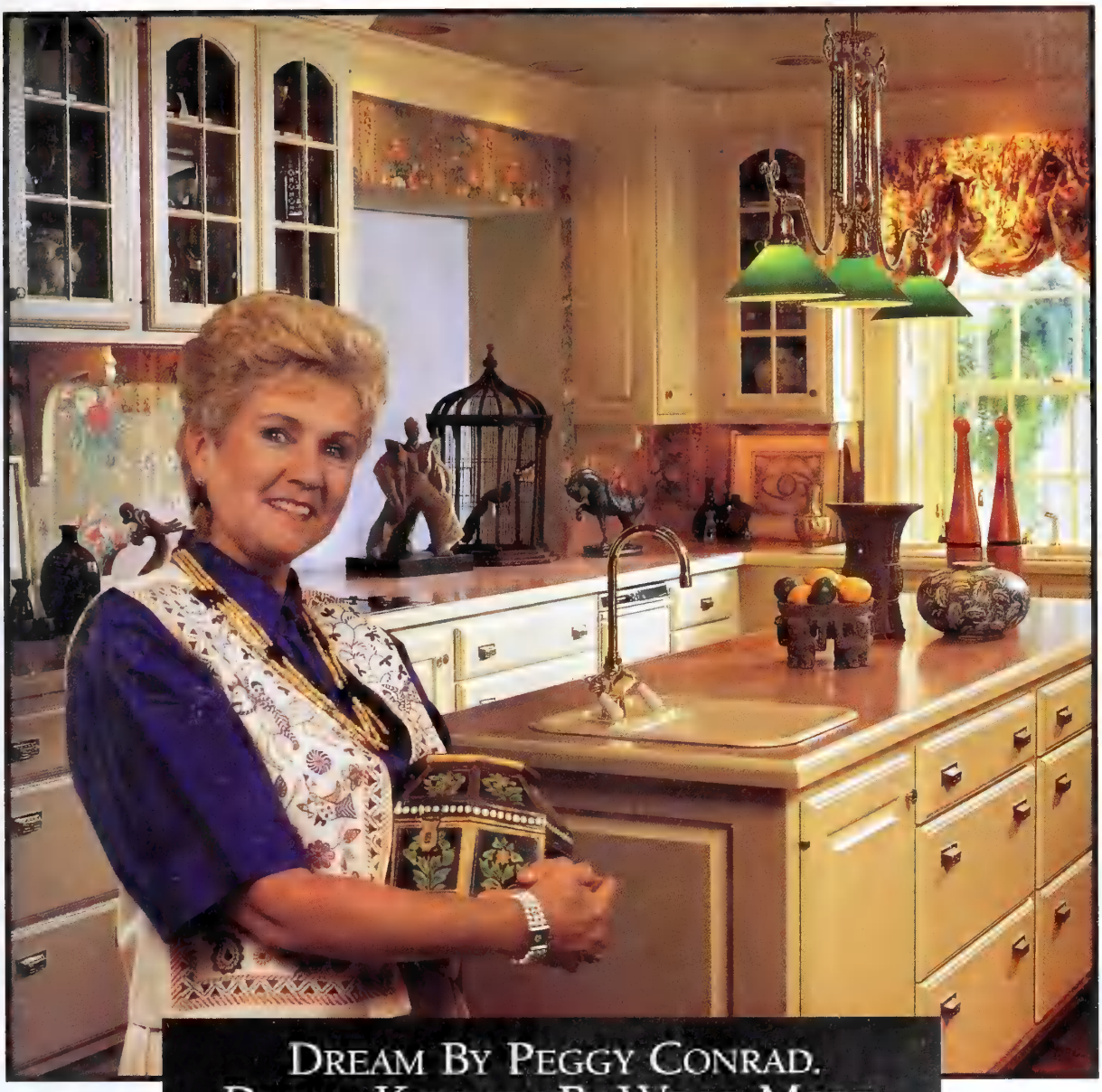
Dormers, which required more complex construction, upped the cost of the project. The sloping roof of the second floor also meant sacrificing some usable square footage. But the gables and lower roof truly make the addition look as though it has always been there. According to the architect and the owners, the loss of some space and the extra money spent were well worth it.

Building an appropriate addition means not only a financial commitment, but a commitment of time on the part of the homeowner to ensure a well-thought-out design. The effort should be collaborative, with the homeowner fully involved in the process. Architect David Salmela of Salmela Fosdick Ltd., an architectural firm in Duluth, Minnesota, helps his clients become better informed about design and their options by taking them on tours of neighborhoods. Like many architects, he also shows slides of projects—his own and those of other architects—that may be relevant to the homeowner's goals.

While an addition can dramatically improve a house, there are pitfalls. Bigger isn't always better. Architects agree that a project is often radically improved by reducing its size, enabling the client to afford quality materials.

The cost of an addition is usually higher per square foot than the per-square-foot cost of building a new house. This is because additions tend to be loaded with high-priced items, such as those found in a kitchen or bath. Finishes—the flooring, windows, bathroom fixtures and kitchen cabinets—vary greatly in quality, affecting the final cost. Changes to the design once construction has begun can also increase costs dramatically—and often indicate that the homeowner may not have fully grasped what the approved design involved. It is far cheaper to pay an architect to redesign a project several times on paper than it is to have the builder make changes once construction is under way. Many architects use cardboard models to help clients visualize the addition.

Homeowners should be prepared for unexpected costs. Brian Alfred Murphy of BAM Construction Design, a design and building firm in Los Angeles, advises homeowners to include a contingency fund when building an addition. He suggests 5 to 15 percent of the total budget, depending on >



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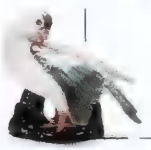


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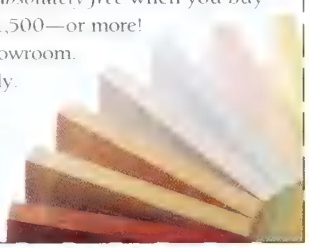
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the scope of the project. "Termites, plumbing problems, or even sometimes a nicer view that you didn't know was there until you started opening up the house—all cost money," he says.

It is best to have a very clear budget from the beginning and stick to it. Clients sometimes suffer from the "kid in the candy store" syndrome, expanding their wish list—and the amount of money they will spend—with needless extravagance. "Hone it to the essentials," Murphy says. "The project will be all the better for it."

The architect and the client must have a merciless eye when evaluating what's worth saving and what's worth eliminating in a house. In some cases that may mean demolishing rooms and starting over. When architect Linda Serabian of SOMA Architects in Alexandria, Virginia, first viewed a 100-year-old house in Oxford, Maryland (page 65), she suggested demolishing the 1950s additions. The owner, Mitchell Fry, agreed.



"Horrible things had been done to this house," recalls Serabian. "It was covered with aluminum siding, and in the additions there was not a single good material. They were very utilitarian spaces. Even so, it was a big step to take those pieces off."

Fry loved the Victorian character of the original house, which holds a prominent place on the peninsula town's Market Street, and was eager that the house be a "good neighbor." Known as Cabbage Hill, the house is surrounded by other houses of a similar vintage. Early on, Serabian and Fry decided that the facade facing Market Street, which is the side townsfolk see, would remain unchanged.

The back side, however, was a different story. It offered dramatic views of the Chesapeake Bay, so Serabian and Fry decided to open it up with expanses of glass.

One of the biggest aesthetic decisions concerned the woodwork around the corners of the addition. Should they have gingerbread trim to match the old dormers, or plain, undecorated moldings? Serabian and Fry opted for undecorated moldings, making a distinction between the old part of the house and the new. In fact, the addition functions almost like a new house, attached to the old by a glass-enclosed connector.

The addition includes a new entry hall and stair, a kitchen/family room and a dining room on the first floor, with a master bedroom suite and deck on the second floor. The old entry hall now functions as a gallery and the living room of the old house was enlarged on the pool side, creating a larger, more usable space. Finishes in the old house were replaced or restored. In all, the 2,300-square-foot addition increased the house to 4,100 square feet.

Cabbage Hill, renewed and expanded, proudly holds its own. Like other successful addition/remodeling projects, Cabbage Hill is not only a good neighbor, but also functions as a comfortable and totally contemporary home. ■

Kevin Wolfe, an architect and landscape architect in New York City, teaches at New York Institute of Technology.

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Back to The Age of Innocence







One of the film's scrupulously researched settings (ABOVE LEFT) is the bedroom of Mrs. Manson Mingott. ABOVE: Daniel Day-Lewis, the romantic lead, sits to the right of his hostess, played by Alexis Smith. LEFT: Mrs. Mingott's parlor. This is actually a fraternity house in Troy, New York.

To film Edith Wharton's novel of New York in the 1870s, Martin Scorsese's design team meticulously reproduced the habitats of that era's beau monde

BY JILL KIRCHNER

When he decided to film Edith Wharton's 1920 novel, *The Age of Innocence*, it seemed an odd departure for Martin Scorsese, the director of *Raging Bull*, *Goodfellas* and *Cape Fear*. But in many ways, Scorsese's fascination with class and ritual, his meticulous eye for detail and keen sense of character made him a good match for Wharton's shrewd social observations. This passionate love story, in which Newland Archer must choose between the conventional marriage he had always envisioned and the outcast soul mate he truly desires, is played out against the backdrop of New York society's intricate hierarchies and hypocrisies, circa 1870. In Scorsese's film adaptation—opening this month with Daniel Day-Lewis as Archer, Winona Ryder as his fiancée, May, and Michelle Pfeiffer as the countess Ellen Olenska—the elaborate sets and locations so perfectly evoke that milieu that they deserve equal billing with the stars.

Wharton, who was quite knowledgeable about interior design (she was coauthor of the definitive book *The Decoration of Houses*), often revealed the nuances of her subjects' character through the houses they lived in, the paintings hung on their walls. For Dante Ferretti, the movie's production designer, the challenge was to make sure every detail was historically accurate as well as evocative of the character's personality, background and social standing. Visual research consultant Robin Standefer studied for eighteen months before production even started, finding historical references for every place, person, piece of furniture and clothing mentioned in Wharton's novel. Rick Ellis, an expert in food history and presentation, was brought in to advise on the seven full-course dinners served in the film (formal dinners in 1870 averaged thirteen courses), and Lily Lodge, an etiquette consultant, taught the actors about the social mores, as well as the proper way to sit, stand, hold a cane and use a fan.

Scorsese prefers to shoot on location rather than in a studio, so to re-create the beau monde of New York City in the late 19th century, the actors and crew traveled to Troy, New York. Troy's three-story brownstones were built at the same time as New York's, but thanks to economic stasis they remained intact, with no skyscrapers to overshadow them.

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represent the upright center in the story, have a classic Victorian row house (a well-preserved 1850s Troy brownstone was the location), decorated in conservative blue and white. The spirited, portly matriarch Mrs. Manson Mingott lives in upper Manhattan (then considered the boondocks) in a high Victorian mansion with a grand staircase, painted putti on the ceiling, and her bedroom unconventionally located on the ground floor. In her lavish sitting room, with genre paintings—a collection of dogs—lining the walls, rose predominates. The Pi Kappa Phi fraternity house in Troy served as Mrs. Mingott's home. Though the rooms had to be redecorated in period style, much of the original detail was in surprisingly good condition, thanks to the fraternity's pride in its heritage.

The van der Luydens, the old-money, old-society family who are looked to as social arbiters, preside over a stately Federal-style house with white-pilastered rooms and portraits of their Dutch ancestors on the walls. (Portraits of Alexis Smith—who plays Mrs. van der Luyden—as well as more than one hundred other paintings, were created for the movie.) The Americas Society in New York City was chosen for the van der Luydens. Their polar opposites on the social spectrum, the showy, nouveau-riche Beauforts, hold court in a full-blown Victorian mansion with elaborately carved moldings, a nude over the fireplace (*quel scandale!*) and a huge, ornate ballroom. The National Arts Club on Gramercy Park in Manhattan became the Beaufort mansion, minus the ballroom, which was the main set that had to be constructed; there are few intact ballrooms any more. (The club members were so enamored with the elegant set dressing they decided to keep it.) For the ballroom Ferretti created at Kaufman-Astoria Studios in Queens, he followed the specifications of the Astor ballroom, on which Wharton may have based the Beauforts', and constructed a huge chandelier, a sea of parquet flooring and a stained glass–paneled ceiling. "To have done all this research and then see it come to life was so startling it took my breath away," recalls Standefer.

Ellen Olenska, the recently separated countess whose arrival jars this insular society's carefully calibrated balance, lives downtown in a much more bohemian setting. Her small house is decorated with Symbolist art and Macchiaioli paintings, impressionistic works done in earth tones that were popular in Italy at the time. The bare walls in other rooms allude to her transitory situation.

The story's opening scene at the opera was shot at the Philadelphia Academy of Music, built about the same time as the (demolished) New York Academy of Music. Outdoor scenes take place at the Bayard Cutting Arboretum and Old Westbury Gardens on Long Island and at the New York Botanical Garden.

Robin Standefer describes herself as "the visual conscience of the film." Her position was created because "Scorsese is so arduous about accuracy and detail, he needs more than a production designer—he needs a creative team," she says. "That kind of rigor is wonderful because the audience can watch this film and feel satisfied that they are learning something."

Standefer began her research by reading everything she >

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could on the period, consulting hundreds of books and as many primary sources as possible. Then she went through the script, and for each place and every item, from candlesticks to corsets, she compiled a visual guide, cataloging photos and drawings that would be appropriate references. She spent days at the Frick Collection, the New-York Historical Society, Yale University's Beinecke Library, the Culinary Institute of America, and such company archives as Schumacher (for fabrics) and Baccarat (for crystal). Consulting with Edith Wharton's biographer, R.W.B. Lewis, and other sources, she found likely analogues for each of the characters as well. For example, she says, "People who wrote books about the social structure of New York at that time would mention that financier August Belmont was a prototype for Julius Beaufort in *The Age of Innocence*."

Eventually Standefer created a library of her own, with about fifty picture portfolios, each filled with reference material on a different topic—table settings, jewelry, curtains, upholstery—which could be carried around on the set, photocopied and referred to as needed. She compiled copies for Scorsese, Ferretti and cinematographer Michael Ballhaus, and put together background reading for the principal actors.

An invaluable reference in creating the interiors, says Standefer, was a book called *Artistic Houses*, written by Edward Strahan in 1884. "Strahan had compiled a portfolio of the best houses in New York—the newest and most interesting designs of the previous ten years—so it was perfect for our time period," she explains. (Wharton's book *The Decoration of Houses* is about a later period of design.) *Artistic Houses* is composed of black and white plates and a text that includes descriptions of colors, which was a great help to Standefer. Since color photography did not exist a century ago, researching authentic color palettes was part of her task. She also found information on color from fabric showrooms such as Christopher Hyland, period wallpaper books from Schumacher, even personal diaries—"People talk more about color in their diaries than anywhere else," she says—and etiquette books of the time.

Armed with Standefer's exhaustive research, Dante Ferretti then used his creative eye and his talent for set construction to bring Columbia Pictures' *The Age of Innocence* to life. He borrowed, rented or bought period furniture and knickknacks and designed many of the upholstered pieces, such as Mrs. Mingott's large divan, using period drawings and fabrics that have been reissued. Marvels Standefer, "The houses and sets had so much period detail that when the actors in costume stepped onto the dressed sets, it was like a window on another century"—a window coming soon to a theater near you. ■

Jill Kirchner writes frequently for House Beautiful.





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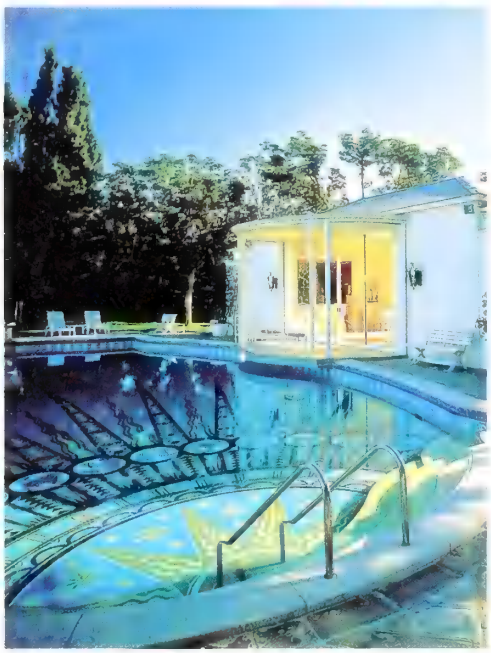


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Architect to the stars



African-American Paul Williams overcame racism to become one of the best-known architects of his day. From the 1920s on, he designed Hollywood hot spots and mansions for movie stars



BY JEFF BOOK

His was a story made for the movies. Early in this century, a teacher at Los Angeles's Polytechnic High School cautioned Paul Revere Williams: "Who ever heard of a black architect? Don't butt your head against the stone wall of prejudice." Realistic advice at the time. Fortunately Williams ignored it, going on to become an acclaimed architect with celebrity clients and friends, the first African-American member and fellow of the American Institute of Architects.



"He believed he had a God-given talent and he wasn't going to be deterred from using it," says Karen Hudson, the architect's granddaughter. "And some of his determination came from being told he couldn't do it." A marketing consultant, Hudson was just as determined to publish a book on Williams, who died in 1980—even after his office records and correspondence went up in smoke during last year's riots in Los Angeles. Her labor of love has resulted in *Paul R. Williams, Architect* (Rizzoli), due out in November.

Williams is best known for grand houses marked by graceful proportions and understated elegance, many of them built in the twenties, thirties and forties. Hudson is frequently asked for help in verifying Williams houses, which carry cachet in the L.A. real estate market. "He thought people needed to live and work in places of beauty," says Hudson. "His homes stand the test of time—people cherish them."



After studying at L.A.'s Beaux Arts Institute of Design and the University of Southern California, Williams was licensed as an architect in 1921. He had already won three design competitions and worked for various architects, notably Reginald Johnson, a successful Pasadena-based designer of houses for wealthy clients. "Before I embarked on my architectural career I *(Continued on page 93)*

The architect (ABOVE) **and a few wide-ranging projects,** CLOCKWISE FROM LEFT: **a 1935 Georgian Colonial; its zodiac-tiled pool; coffee shop at the Beverly Hills Hotel, now being restored; theme building at L.A. International Airport.**





–Louis Henri Sullivan (1896)

By maximizing

the ratio of room given

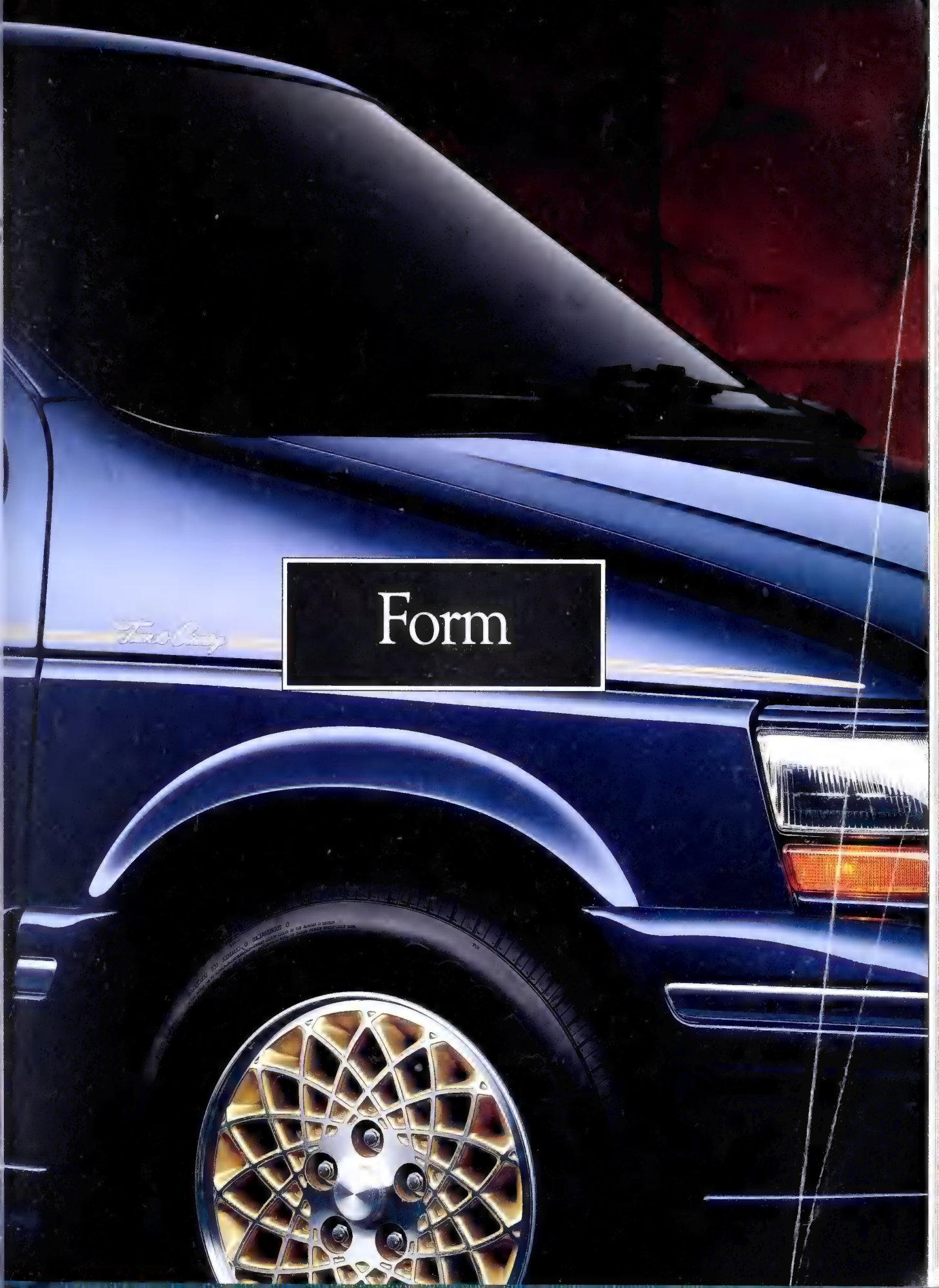
to passengers to room

Function

given to machine

a whole new category of

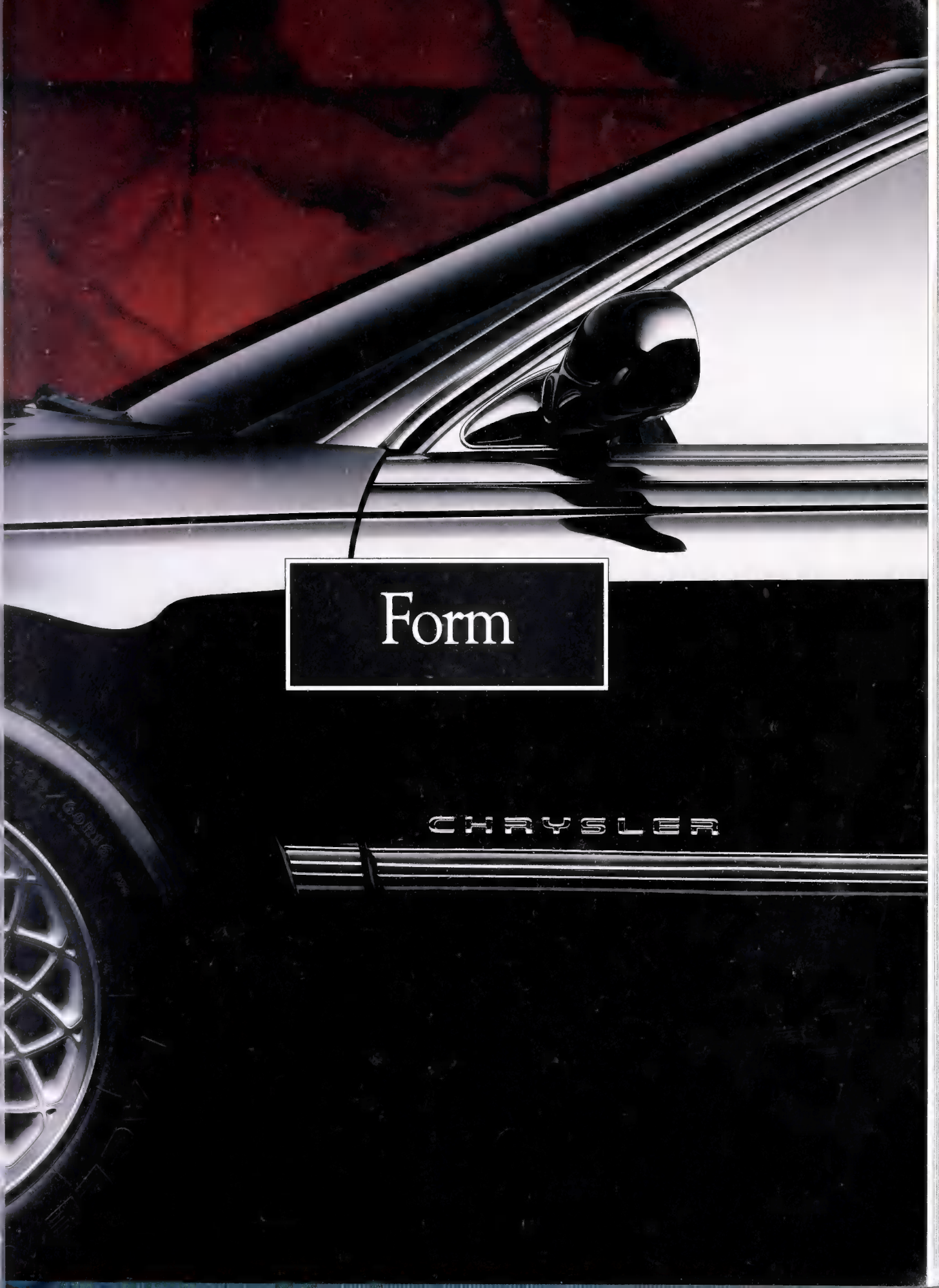
vehicle is created.


Form

Later, this same concept
leads to "cab forward."
The windshield is moved
forward

Function

and radically canted
to provide increased
visibility and decreased
aerodynamic drag.


Form
CHRYSLER

The wheels are moved
toward the corners to
provide a significant increase
in interior volume.

Function

This also provides a wider
track for more stable handling.
Rear doors become wider
for easier entry and exit.


Form

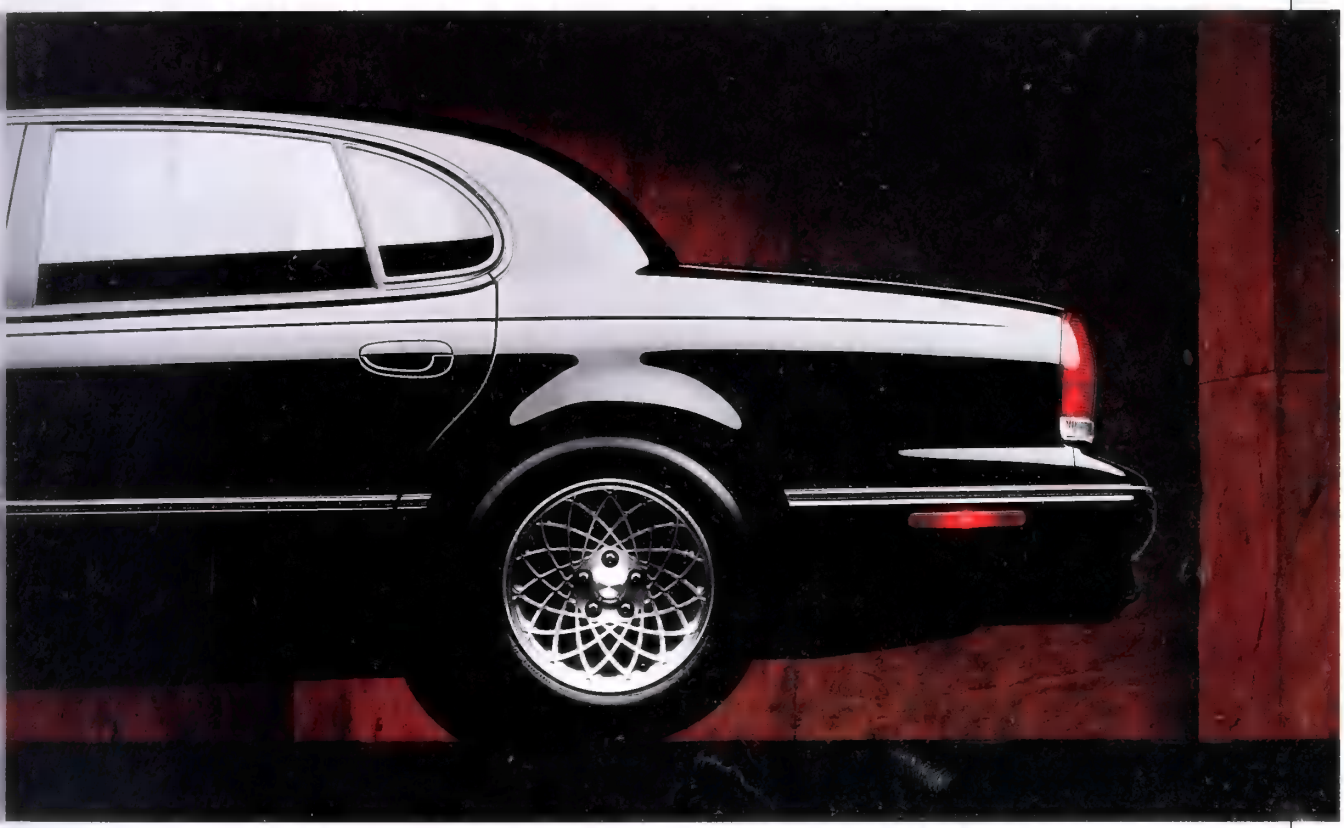
Presenting one of the most eloquent expressions ever of form following function. The Chrysler New Yorker.



Buy a new car that looks like this and everywhere you go heads will swivel. Which will probably make you feel very, very good. For about one week. After that, you hope and pray a car's beauty is more than sheet metal deep. Fortunately this car's fluid lines are not the result of some styling gimmick;

†Based on '93 EPA Measurements. * Always Wear Your Seat Belt.

ıey're the result of a totally new automotive architecture called "cab forward." The
lew Yorker seats six, and is roomier than the Cadillac Seville, Acura Legend and the
ıfiniti Q45.† It has a longer wheelbase than a Lincoln Continental, so you get a
nooth, comfortable ride. It has a wider track than the Lexus LS 400, so the car



ılants itself around curves. It has four-wheel independent suspension, four-wheel
lisc ABS, and driver and front passenger air bags.* All standard. In fact, the whole
ıremise behind its design was functional: to combine the comfort of a luxury car
vith the handling of a sports sedan. Can we help it if it also turned out beautiful?

Presenting the Chrysler LHS.
Its function? To perform.



If what you're looking for is a sedate way to get from one appointment to the next

there are many luxury cars you can choose from. However, if what you want is a car

that can make that trip exhilarating, take a look at the Chrysler LHS. It's one luxury

car that assumes you enjoy the act of driving. To that end, it has a 24-valve

*Always Wear Your Seat Belt

214-horsepower overhead cam engine with more torque than a Nissan 300 ZX, and t answers to the helm with an effortless precision that would do BMW proud," says *Car and Driver*. The Chrysler LHS caters to your sense of refinement with anatomically designed bucket seats trimmed in glove leather, an 11-speaker Infinity Spatial



maging Sound System and automatic temperature control. And it appeals to your common sense with four-wheel disc anti-lock brakes and driver and front passenger air bags.* Quite simply, the Chrysler LHS was designed to put you back in touch with one of the chief joys of owning a car. In case you've forgotten, it's called driving.

The Chrysler Concorde. A function and a form automotive writers are still writing about.



The reviews for the Chrysler Concorde continue to be glowing. One writer has gone so far as to call it "a watershed event in auto industry history." All of which has been flattering, of course. But even more gratifying is the fact that real people have been buying this car, and *their* reviews are starting to come in. According to

†C.A.R., Inc. Early Quality Study 1993 MY. Based on combined overall opinion owner votes of Excellent and Very Good. *Always Wear Your Seat Belt.

one research study, among the 129 new car models sold last year, the Chrysler Concorde ranked in the top ten in owner satisfaction.† Along with Mercedes, Acura and Lexus. There are a number of reasons for this. The Concorde's roominess and comfort, its superb handling, its long list of standard features, including



river and front passenger air bags.* And its price is set at a level car-buying mortals an actually afford. All of which adds up to a strong argument for test-driving the Chrysler Concorde. You'll not only see why last year it was *Automobile Magazine's* Car of the Year." You'll see why this year, it should be *your* car of the year.

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* Always Wear Your Seat Belt. † Excludes sunscreen glass.

)ags* and dynamic side impact protection. Which means, for 1994, our minivans are he only ones to meet all 1998 passenger car safety standards.† All this functionality is aised to luxurious new levels in the Chrysler Town & Country. It offers quad seating for seven, an Infinity Spatial Imaging Sound System, four-wheel disc ABS and a



.8-liter high torque V-6. Luxury appointments like a CD player, leather-trimmed eats are also available. The Chrysler Town & Country shows what can happen hen a company believes in continuous improvement. We just can't seem to leave a ood idea alone. Aren't you glad?

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Continued from page 76

had never been in a home that cost more than $10,000," Williams later recalled. "When my employer gave me the assignment for a $150,000 house, I was dumbfounded. I couldn't imagine how you could spend so much on a home. My employer sent me to look at some homes in Santa Barbara and I soon found out."

Williams opened his own office in 1922, working hard on the small houses that occupied him at first. He developed practical ways of dealing with the prejudices of his era. If prospective clients began looking for an exit when they first perceived Williams's race, he would "startle [them] into regarding me as an individual," using self-described theatrical tactics. "I'm sorry," he would say, "but I have been forced to make it a rule never to do houses costing less than $10,000—but won't you sit down for a moment? Perhaps I may be able to give you a few ideas." Equally disarming was Williams's ability to draw upside down (which allowed him to engage his clients without leaning over them). "It was a parlor trick," admits Hudson. "But it was also a way to draw clients into a partnership, making the design come alive before their eyes." In the early years, on meeting people unaccustomed to shaking a black man's hand, Williams would casually keep his locked behind his back.



A typically grand entrance to a 1947 house; the "sweater bar" at Saks Fifth Avenue.

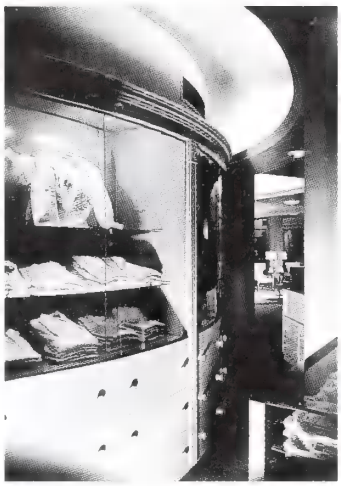
By the late twenties, the young architect had moved on to larger projects. His plans for a Pasadena mansion met with a surprising response from client Jack Atkin: "I have told my racehorse friends I am going to spend a half-million on my home. Can you add another $150,000?" Even more important was a 1932 commission, a Beverly Hills mansion for auto magnate E.L. Cord, complete with an eighteen-car garage. Williams got the job by delivering preliminary plans in 24 hours (every other architect had asked for two or three weeks).

In Southern California, the twenties and thirties were the heyday of period revival styles—English Tudor, French Norman, Spanish Colonial, Italianate, Georgian and Regency. Williams joined the ranks of such masters as Roland E. Coate, Wallace Neff, Gordon B. Kaufmann and H. Roy Kelley, who created elegant blends of traditional style and modern convenience for the local gentry. "Paul Williams was a very sophisticated designer, very innovative in using traditional imagery," says architectural historian David Gebhard, author of *L.A. in the Thirties*. "Whatever style he chose to work in, he carried it off very well, both aesthetically and functionally."

The palmy streets of Beverly Hills, Bel-Air, Holmby Hills, Brentwood and Westwood were soon dotted with Paul Williams houses. These residences have soaring foyers, wood paneling, coffered ceilings and ornamental iron and stone. Gebhard has written of the architect's ability to create "theatrical passages," often enhanced by a dramatically curved staircase. Well-crafted traditional features—rough-hewn beams, delicate plasterwork, fireside inglenooks—coexist with a more contemporary sense of light and space. Williams was especially fond of eye-catching oval entrance halls and generous garden windows.

Suave and elegant, Williams became an architect to the stars, among them Tyrone Power, Bill "Bojangles" Robinson, Frank Sinatra, Cary Grant, Barbara Stanwyck, Danny Thomas and Zsa Zsa Gabor (who required vast closets). After Ronald Reagan and Jane Wyman divorced, she moved to a Williams-designed Georgian Colonial in Holmby Hills. Reagan celebrated his wedding to Nancy Davis in William Holden's Norman-style manor. (Williams's designs continue to attract Hollywood stars. Holden's former home is now occupied by actor Denzel Washington, while Don Johnson and Melanie Griffith live in the house the architect designed for Bert Lahr.)

Paul Williams's clients ranged from actor Cary Grant to auto magnate E.L. Cord (who needed an eighteen-car garage)



A lifelong Republican, Williams decried racism but believed that individual blacks could diminish its effects with talent and determination, just as he had. His race may have been an asset with some enlightened clients, but for many years it barred him from living in the neighborhoods where his finest houses stood. "He was proud of his ties to the black community," says Hudson, who works today in the 1951 house the architect built for himself and his wife in L.A.'s Lafayette Square neighborhood. The design is elegant but contemporary. In the sunroom, with its curved walls, heated slate floor and broad glass doors opening to the garden, it's easy to imagine the gatherings at which Williams entertained prominent blacks such as Paul Robeson, Ralph Bunche, Lena Horne and Joe Louis.

The architect designed the interiors of the Saks Fifth Avenue store in Beverly Hills with diffused lighting and fluted pilasters that echoed the tasteful restraint of his large houses. He also imparted an upscale home feeling to his favorite commercial project, the handsome Music Corporation of America building (1937) in Beverly Hills (now the property of Litton Industries), giving it a formal garden, stately portico and fine wood paneling. In the houses he did for Tyrone Power and Jay Paley in the late thirties, *(Continued on page 168)*

MAYNARD PARKER (1); BRUCE TALAMON (1)







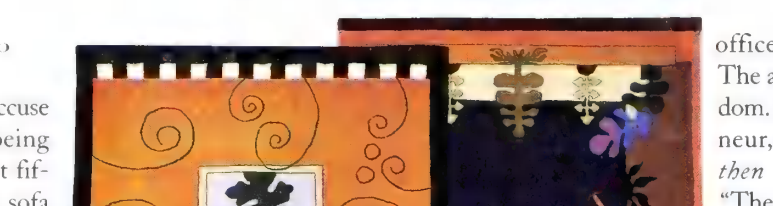
Optimistic about the everyday

New York designer David Shaw Nicholls, trained in Glasgow and Milan, has many strings to his bow, creating china, furniture, textiles. His goal: affordable good design

BY TERRY TRUCCO

No one could ever accuse David Shaw Nicholls of being stuck in a rut. Over the last fifteen years he has devised a sofa for the furniture maker Palazzetti, perfume bottles for the fragrance industry and, with Ettore Sottsass, showrooms for the Esprit clothing company in Europe. He even worked on Milan's Bar Monmartre, hailed as a textbook model of High Eighties style.

These days Nicholls, a Scot who lives in New York, is concentrating on accessories, namely china, rugs and textiles. "It's an exercise in pattern-making," he says in his soft Glasgow burr.



David Shaw Nicholls (TOP RIGHT) **in his loft.** TOP LEFT: **He designed the contemporary end table and framed an original decal from his china collection.** TOP CENTER: **Hand-lettered love poems and stylized ink patterns distinguish his china.** ABOVE: **Hand-woven rugs in vibrant earth tones.**

But although they are mostly mass-produced and priced accordingly, his cups, saucers and kilims are hardly predictable. The idea was to bring a designer's aesthetic—in this case, one nurtured by the Glasgow School of Art, the Edinburgh College of Art and Design, and Ettore Sottsass's Milan office—to everyday products. The attraction was creative freedom. Nicholls, playing entrepreneur, created the designs and *then* sought manufacturers. "There was no client dictating," he says. "Everything was possible." The results to date: three quirky dinnerware collections for Swid-Powell, including one emblazoned with an electric iris, and two lines of boldly patterned rugs—costlier hand-weaves sold directly by Nicholls and less pricey machine-weaves available from the Bloomingdales catalog. "It's like the difference between Armani and A/X," he explains succinctly.

A true man of the nineties, Nicholls designs his rugs and china on a MacIntosh IIci computer—"a very enjoyable medium," he says. And the future? "Optimistic," declares Nicholls, who is convinced that affordable design begets more of the same. "The customer should be able to buy good design without having to put his shirt on the line." ■

REPRODUCED BY SARAH MORRIS (2); JEFF MCNEILL (2); JAMES WASHBURN (2)



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A man and a movement

When I last saw Benjamin Baldwin, the designer we salute in this issue, he had that beautiful translucent appearance that older people often assume. It was at a large party at his friend and colleague Jack Lenor Larsen's Longhouse in East Hampton. The following spring, a few short months after our editors visited him at his house on Long Island and in Florida, where he spent the winter months, Ben Baldwin died at the age of eighty. From those visits came the material for our tribute: photographs of the last house he designed for himself and one he created for his neighbors in Sarasota. How grateful they must be.

Ben Baldwin's rooms always embodied the easy modernism that I admire, but I have to confess that I acquired that taste not from Ben but from his sister Kitty Weese. Her former shop, Baldwin Kingrey in Chicago, was where I first became acquainted with the pure elegance of modern design. Then a fledgling journalist in my early twenties, I became a modernist for life on my first visit to that shop, filled with the works of Ben Baldwin's classmates at the Cranbrook Academy of Art—Charles and Ray Eames, Eero Saarinen, Harry Bertoia, Florence Knoll.

Christine Pittel's profile of Baldwin captures his midcentury modernist legacy just as Martin Filler's article "An Ideal Endures" captures an earlier modern period, the Arts and Crafts Movement of 1900–1920. A major exhibition on that movement opens at the American Craft Museum in New York this October, and House Beautiful has the honor of hosting the opening night reception.

We take both these 20th-century styles seriously; both have made a difference in the way we live. For me that is literally true. Over the years, I have lived with many of the designs I first saw in Kitty Baldwin Weese's Chicago shop. And now, looking at our photograph of her brother Ben's living room, I see the modern drop-leaf tea table by Bruno Mathsson that I remember from the shop, and I suddenly realize it would be perfect between the banquette and the wicker chairs in our living room in Quogue.

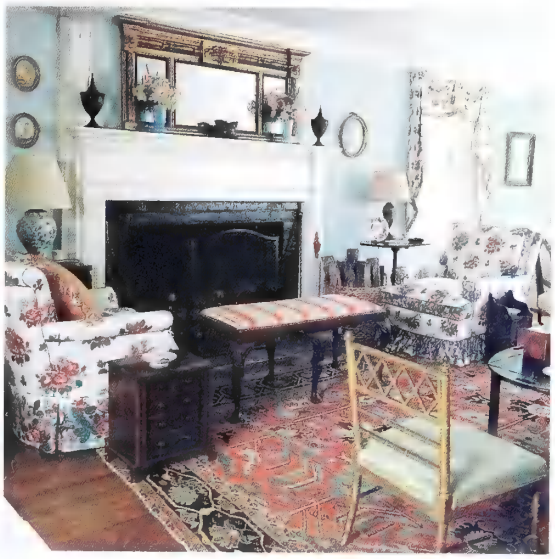
Louis Oliver Gropp

EDITOR IN CHIEF



As pretty does

Once a tiny saltbox, this much-enlarged country house is the kind of warm, cozy, colorful place many Americans dream about



"I was going to paint it but couldn't find a color I liked," says Sky Field of her living room (LEFT AND ABOVE), so she papered it in a lily-of-the-valley print on robin's-egg blue. On the pink settee is Cowtan & Tout chintz. Blue-and-white faded toile and needlepoint pillows adorn the white sofa; a tole aloe plant from Treillage, Bunny Williams's shop in New York, sits on the blue leather coffee table. Windows and club chairs wear Clarence House chintz.



BY ELLEN STERN
PHOTOGRAPHY BY RICHARD FELBER
PRODUCED BY DEBORAH WEBSTER

There's a delightful unpredictability to the domestic life of Schuyler and Dick Field, who own a 19th-century farmhouse in Connecticut. Objects come and go. Move to and fro. A bedroom's nightstand may suddenly become the library's side table, or it may leave home altogether. This is because "Sky" Field sells antiques—by appointment from her house, at the occasional indoor show, and, every October and May, in a glorified tag sale at the fashionable firm of New York decorator Bunny Williams. "Stuff comes in and out and I play with it for a while," she says, shedding nary a tear for the departed items. "But then there's always something else. There's plenty for everybody."

And it comes from everywhere: from estate sales and fancy flea markets, where she loads her Ford Explorer; from Stockholm and London, Russia and France, where she fills her suitcase. Wherever Sky travels with her banker husband, she prowls the marketplace for lamps, pillows, sconces, and such—just as she has since acquiring her driver's license at 16. Her first purchase, snagged at a country auction in Westchester, was a small oval Meissen mirror that she repaired and has cherished ever since. It now hangs in the guest room, and will never be sold—probably.

She collects creamware (and is especially fond of the complete set of botanical plates she picked up for $35 twenty years ago), blue star opaline vases, toleware, and 18th-century English silk-embroidered scenes of birds and flowers, little girls



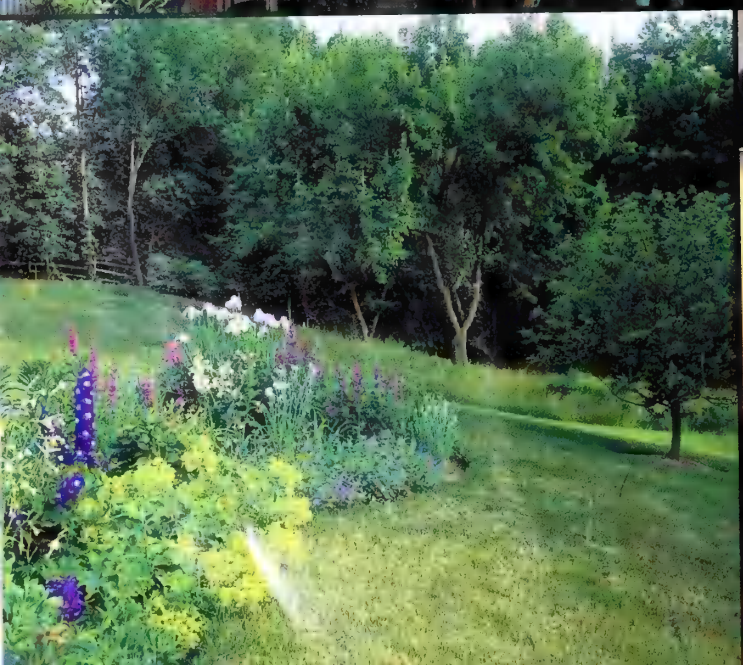
The dining room (OPPOSITE) is the oldest room in the house. On the Adam-green walls: Coalport plates, English silk embroideries, French gilt sconces. On the Sheraton table: Sky's creamware. Chippendale chairs are covered in a Brunschwig & Fils check. LEFT: White-tiled counter and tole chandelier in the kitchen. BELOW: The red library, used in every season. Slipper chair is covered in a Cowtan & Tout print, pillows in beaded needlepoint and Colefax & Fowler chintz.







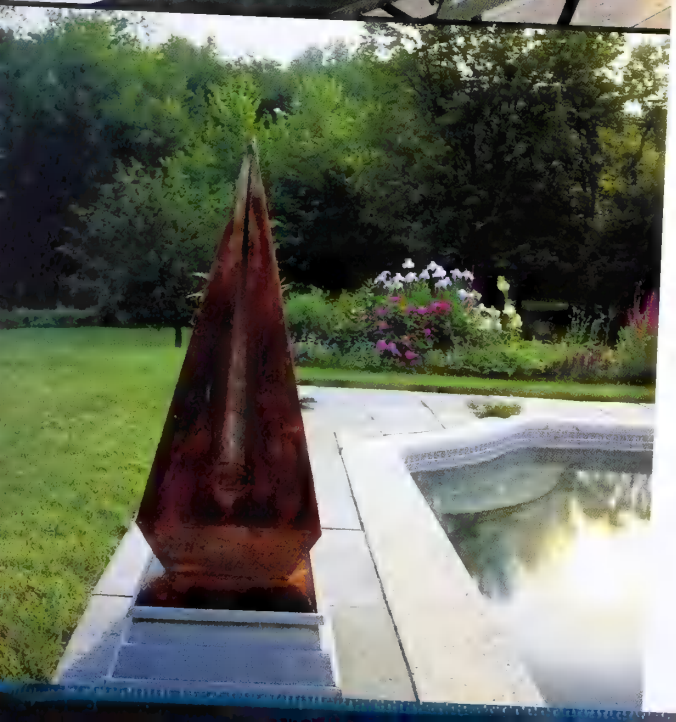














The house (ABOVE), once a "pathetic, unassuming little saltbox," originally stood down by the road, so Sky (BELOW) and Dick Field moved it back and enlarged it. NINE VIEWS LEFT TO RIGHT, TOP TO BOTTOM: A lush lawn for croquet and lacrosse leads down to the pond. Sky's herb garden outside her beloved garden room. Gardenias and jasmine flourish on a verdegris iron pagoda-style étagère, and cut flowers



sit on an old icehouse bench in the brick-paved garden room. The garden room's 19th-century cast-iron sink from Maine, surrounded by pine counters and shelves to hold Sky's antique hyacinth vases, quintals, pots and tools; on the wall, French and English faience plates. Hosta and evening primrose by day. Antique wicker furnishes the porch, which Sky calls a perfect place for plants and people. Lady's-mantle, nicotiana, delphinium, iris and nepeta. The center hall, running from front door to back porch, with painted wood floor and, on the 17th-century Welsh dresser base, a pair of English candlestick lamps, red tole jardiniere, and botanical creamware plates. A zinc obelisk rescued from a demolished Chicago building monitors the pool.



holding dogs, ladies feeding swans. She also collects slipper chairs, and has about twenty of them. "If you love something, you'll find a place for it," she says.

It's easy...now. But when she and Dick bought their saltbox in 1986 and moved it back on the property, it was too small (she has three children and Richard has two, from previous marriages). They kept the core, redirected the entrance, and added a gracious front hall and downstairs master bedroom suite. Then with the help of Connecticut architect Louise Brooks, they built a garden room and, adding more windows, enlarged the kitchen. Airy and bright, furnished with a 19th-century French farm table and chairs cushioned in black-and-white toile, here is where Sky prepares salads, pastas and spa cuisine embellished with thyme, tarragon and sage snipped from her herb garden and served on lacy Leeds creamware or black-and-white Wedgwood plates. Properly bred, she likes to serve tea, usually with the splendid twelve-cup Coalport tea set she fully intends to keep. "Tea is a fun way to entertain, at a nice time of day," she says. "I do cucumber sandwiches, the whole thing. It's so civilized." There is more than tea to fix when all five children gather here for holidays and special birthdays, but the Fields are happiest at those times, with everybody under one roof.

So Sky Field, with her lovely blue eyes and green lawns, is delighted with her lot. She surrounds herself with beautiful objects but is married to none of them. She is married to Dick, who seems to have only one problem with all of this. "He says at night that he doesn't know where to put his water glass," she laughs, "because I might have changed the table."

Then again, she might not.



"I wanted it to look Swedish," says Sky of her office (OPPOSITE), but it's a mix, with blue-and-white-toile wallpaper by Clarence House, 19th-century French tole clock, American twenties daybed, chairs in Swedish checks and Colefax & Fowler ribbon chintz. LEFT: Her dressing table, with silver accessories. BELOW: A Welsh quilt lies on the four-poster. Floral print is from Fonthill. There are three slipper chairs in this room alone.

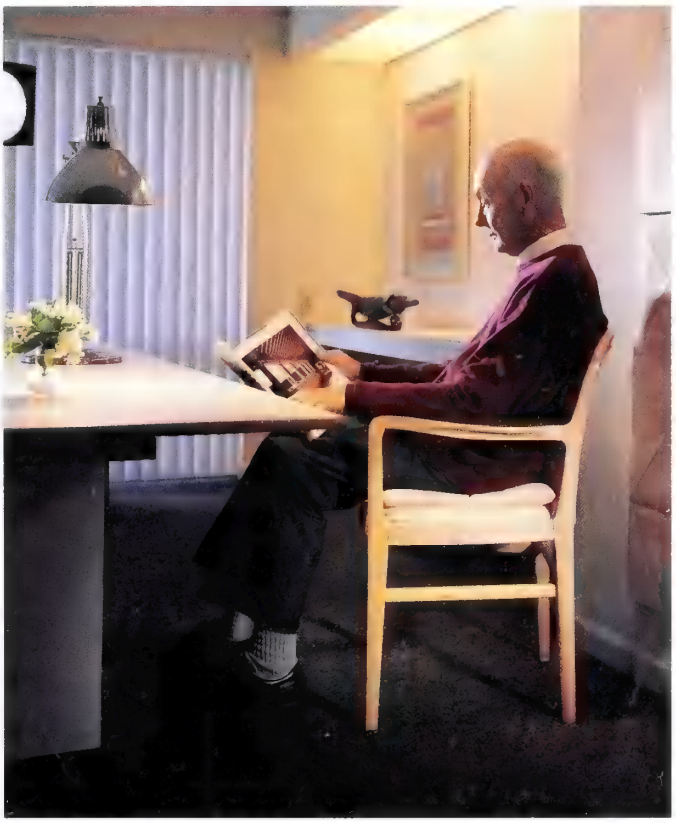
For more details, see Reader Information





Pure and simple

Architect and designer Benjamin Baldwin, who died this year at the age of eighty, was the master of a kinder, gentler Modernism. Far from the rigid, cold formality of the stereotype, his serene, uncluttered rooms—arranged to enhance space and light—are thoroughly practical and infinitely livable. Whether designing a house, a chair, a fabric, or a paper cup, Baldwin's approach was consistent, whatever the prevailing style during his long career. He concentrated on the essentials. His work seemed timeless, and it epitomizes the simplicity that has come into its own in the nineties



BY CHRISTINE PITTEL
PHOTOGRAPHY BY JOHN HALL
PRODUCED BY SARAH KALTMAN

"I am a kind of sophisticated Shaker," said Ben Baldwin, the quiet, unassuming man who set a standard for strong, spare modern design, never overstated—rather like Baldwin himself. Born in Montgomery, Alabama, he was a southern gentleman, raised in gracious houses with wide white porches overlooking shady lawns. Baldwin trained in architecture at Princeton and studied painting under the abstract artist Hans Hoffman, who taught him "more about space than I ever learned from anybody else." A postgraduate fellowship at the Cranbrook Academy of Art plunged him into the midst of the gifted crew that would chart the course of American Modernism: Charles and Ray Eames, Eero Saarinen, Harry Bertoia and Florence Knoll. In 1940 Baldwin won several awards in the Museum of Modern Art's Organic Design competition (collaborating with his future brother-in-law, Chicago architect Harry Weese) and after the war, began designing interiors and the occasional house for discriminating clients, who usually became friends.

Never as famous as more noisy contemporaries (and not to be confused with the late Manhattan decorator Billy Baldwin, no relation), Ben Baldwin was enormously respected by his peers. Renowned architect Louis Kahn called him "*the* classic interior designer," and asked him to do the interiors at the Yale Center for British Art and the library and dining hall at Phillips Exeter Academy. Kahn wanted Baldwin to work on the Salk Institute too, but the money ran out. Architects like I.M. Pei and Edward Larrabee Barnes trusted Baldwin as an interior designer who would not violate their clean aesthetic. Based in Manhattan and later in East Hampton, New York, with winter sojourns to Florida, Baldwin always frequented the art galleries. Painters Saul Steinberg and Adolph Gottlieb and photographer Richard Avedon commissioned him to design their studios. He did the Green Room and Leonard Bernstein's dressing room at the New York Philharmonic, the bar at the Ritz in Boston, and food author Craig Claiborne's three-story kitchen.

Baldwin designed unpretentious, livable places that served his clients' needs more than his career. "The best rooms don't photograph well," explains fabric designer Jack Lenor Larsen, a friend and colleague. "They're not exciting. They're about subtlety and nuance." Instead of

Ben Baldwin (ABOVE) **at his Sarasota, Florida, home.** OPPOSITE: **In summer, he resided at Green Arches, his East Hampton, New York, house where a screened porch off the kitchen looks out into the garden, with allées of clematis-covered arches. The sandblasted stainless-steel sculpture at right is by Mexican artist Ricardo Regazzoni. Baldwin designed the folding stool and the slate tabletop placed on an antique base.**

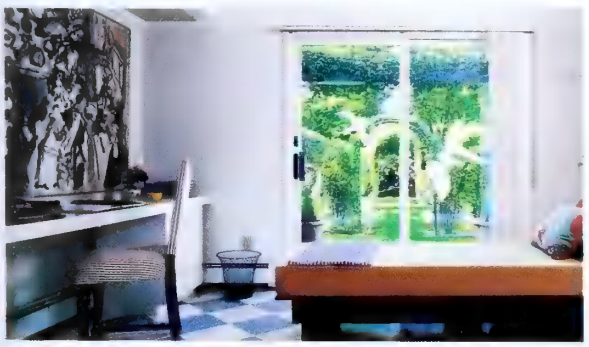


"If space permits, I like to provide more than one seating group, with some comfortable chairs that can be easily moved about. I hate rigid arrangements"









Baldwin's East Hampton home was his final triumph of taste over mediocrity. He took a small, tacky house and completely transformed it, gutting cramped, boxy rooms to open up the space. ABOVE LEFT: A freestanding partition separates the living room from the entry and provides storage for coats behind a display wall for a Robert Natkin painting. Sofa and chairs from Baldwin's collection for Jack Lenor Larsen are gathered around a Bruno Mathsson drop-leaf table on casters. TOP RIGHT: Baldwin plastered over the fireplace bricks and raised the opening off the floor. ABOVE: A version of the platform sofa, with a backdrop of bamboo outdoors. Baldwin loved the rattling sound bamboo makes in the wind. LEFT: One of the new large windows.



adding more elements, Baldwin preferred to pare down. His final home in East Hampton was the last of a long series of remodelings aimed at converting miserable, chopped-up rooms into free-flowing spaces. He removed some walls and extended others in the typical suburban ranch to create deep niches for display shelves with storage cabinets underneath and recessed lighting above. He liked to build in large-scale platform sofas with comfortable cushions. "This is a fixed element of the architecture and can be related to it in scale," he explained. "A platform is nondescript and does not take attention away from the space. There is nothing worse than a room full of chair legs, standing around like flamingos in a shallow pond." Platform sofas also emphasize the horizontal, and Baldwin liked to maintain a low line of furniture. Some of the serenity of Modernism stems from this consistent horizon.

Usually he painted the walls one color—putty, off-white or beige—and used sisal matting or gray indoor/outdoor carpeting to bind the space together. He thought paintings and people looked better against neutral backgrounds, and rarely chose patterned fabrics—except for an accent pillow. "One perfect hibiscus flower or a superb lily will provide all the color a room needs," he said. He believed a house should be a quiet, contemplative setting in which to relax. He used the same muted materials over and over: natural linen, cotton, canvas, suede, silk. His sister Kitty Weese, an interior decorator herself, remembers walking into his workroom and asking, "Ben, are these all the fabrics you have?" There were the old familiar choices, in gray, black, off-white, and maybe a little bit of orange. "Well, that's all you need," he replied.

Reticent about theorizing, he would only say, "I design by radar. You just feel when it is right." His instincts were highly cultivated. "He had an infallible eye," says Larsen, who dubbed him "the dean of American interior architects," and back in 1978 asked Baldwin to design a line of furniture for his company. The whole collection is still in production. "It's so classic, it's perennial," says Larsen. Baldwin hoped to avoid fashion in his design work. Yet he was an innovator who used industrial steel for bookshelves, concealed radiators with subway grating, and designed a metal tractor-seat stool years before high tech hit. "I shun issues of style," he explained, "because I believe style often gets in the way of appreciating the essentials of design. Flower arrangements interfere with flowers, window coverings overwhelm windows. I have observed that trees are most beautiful in winter when they are bare, that single flowers are most perfect."

Baldwin's values were as fundamentally simple as his refined designs. He tried to keep his life and work close to nature, opening all his houses to the outdoors, and he was happiest working in his own beloved gardens. Baldwin always said, "The only successful interiors and gardens are the ones where you feel very strongly the person that lives in them. Living there is what makes them beautiful." Larsen sums up his friend's life, "Ben brought humanism to modern architecture."



For clients in Sarasota, Baldwin completely remodeled this house and designed the garden as well. Lattice shelters the rooms from the sun (ABOVE) and creates a shady dining area (BELOW). The space under the upstairs bedroom (BELOW LEFT) becomes a screened lanai with a reflecting pool and a built-in barbecue along one wall. OPPOSITE: Baldwin structured his East Hampton garden as precisely as his houses, with 25 arches marking the allées. In this central cloister section, enclosed with a six-foot hedge, a double row of arches is planted with New Dawn roses.





For more details, see Reader Information

Baldwin opened up the interiors of his client's Sarasota house to the light. BELOW: A pivoting partition lets light from a high dining area window into an upstairs dressing area, or closes to allow intimate conversation at the table (BOTTOM) surrounded by cane-backed chairs from Baldwin's collection for Jack Lenor Larsen. RIGHT: The master bedroom opens to a latticed balcony overlooking the pool. BELOW RIGHT: The carpeting goes right up over the platform for seating. Cushions rest against a shelf for art objects, with recessed lighting above and a lithograph in the corner just at eye level when seated. Baldwin hung art in unusual places, even under a countertop.









"Surely the greatest luxuries in a place for living are space and light. To me, furniture is the least important part of an interior, and I always feel the less of it, the better"









The Miller's House

The occupants of a very old house in rural Connecticut came from far away, but they've hit all the right notes in their decorating, gardening...and living, too

BY BROOKE HAYWARD
PHOTOGRAPHY BY RICHARD FELBER
PRODUCED BY DEBORAH WEBSTER

On a gentle slope overlooking the banks of the Shepaug River as it meanders through the town of Washington Depot in northwestern Connecticut stands a small white wooden house that seems to be situated in another time. Originally built in the 18th century and rebuilt in the early 19th century after a ruinous fire claimed all but the central chimney and one wall, the house used to be known as the Miller's House at Dipple's Dam or Kilborn's Dam, depending on who the resident miller was. The dam and millers are long gone, but one feels their presence.

There are other ghosts too: The revolutionary soldier Ethan Allen was married right in front of the old fireplace around 1775. And—according to local lore—in the 1930s, under sentence of death in England, Eamon De Valera, subsequently president of the Republic of Ireland, escaped from prison and hid in the attic for several months, courtesy of an uncle of his who then owned the Miller's House.

The present owners, Timothy Mawson and Gael Hammer, bought it six years ago and virtually gutted and reordered it while preserving its ancient aura. Among other things they raised the roof and dormered the second story; redesigned the entrance,

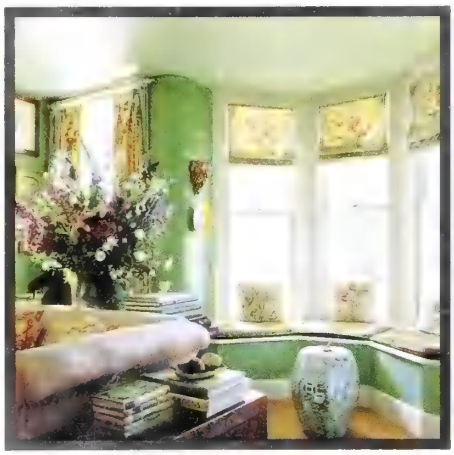
Originally used as the icehouse, the garden room (RIGHT) now serves as a study with facing expanses of French doors. Its cathedral ceiling was painted by artist Carol Anthony and on the desk are pieces from Timothy Mawson's collection of 1930s lead miniature gardens. ABOVE LEFT: The garden room opens on one side to a small deck where meals are often served. On the railing, a welcoming line of votive candles glows. ABOVE RIGHT: On the other side, the garden room opens to an enclosed "moon garden," which is filled with fragrant white flowers and is lighted at night.

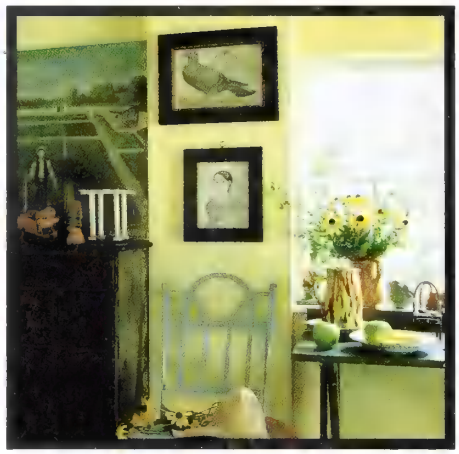




A fireplace fan made of 19th-century wallpaper is flanked by Italian sconces on the mantelpiece in the living room. Mawson and Hammer make good use of this room during the winter months for reading and entertaining.









kitchen and bathrooms; created a garden room on the foundation of a primitive attached icehouse—carefully aligning all the new walls, doors and doorjambs, cabinets and moldings with the slopes of the old floorboards—and finally, after almost a year, moved in.

That, of course, was just the beginning. Hammer feels that the key to the house is really its garden. Started from scratch, it has now become a six-year labor of love with no end in sight. "I knew," says Hammer, "that wherever I was inside this house, I wanted to look out at gardens." So now all summer long, there is no escaping them. The one-acre property is totally surrounded by borders, each with different but carefully and inventively color-coordinated plant material.

"Different areas for different times of day," explains Hammer. "It's a wonderfully convivial house. People like to congregate here. They come around for tea and stay for dinner. Teatime is always on the front porch. Often coffee in the morning, too. We watch people go by and everybody waves at us. There are rocking chairs out there and we really use them. Breakfast, lunch and dinner are always on the deck. There are lots of impromptu dinner parties."

Hammer and Mawson moved up to Connecticut from New York eight years ago. In a previous life Hammer, who now sells real estate, was a professor of theater for twelve years, teaching in Cedar Rapids and Washington State. Mawson, the proprietor of a well-known bookstore in nearby New Preston (as it happens, he hails from Preston, in Lancashire, England), had a career in hotel management at Claridge's in London and then at New York's Regency. Co-owner of the Pomander Bookshop in the mid-1970s, he became an antiquarian book dealer, eventually specializing in out-of-print volumes on horticultural and botany, decorative arts, food and wine.

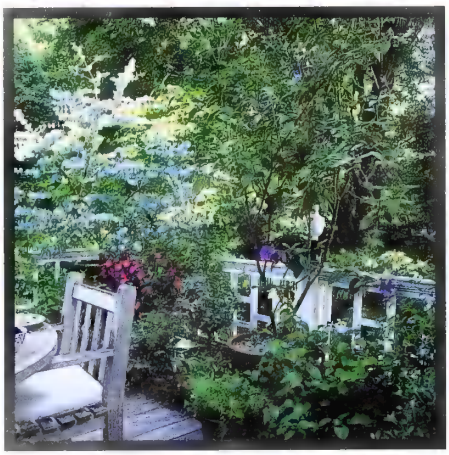
Says Mawson, "It never troubles me if an object is cracked, chipped or faded. If the color or shape is beautiful, nothing else matters." This view informs not only every inch of his 600-square-foot shop, but likewise the interior of the Miller's House. In a sense they are interchangeable. To set foot in either is to step into an English experience, an English cottage. Americans do not seem to be able to achieve this kind of insouciance, relaxation, unstudied clutter, dilapidation. The beloved once-glazed chintz curtains have "lost their luster," as Mawson puts it. In the living room the striped Chesterfield sofa is pleasantly lumpy.

Walls are lightly glazed—by artist James Griffith—with colors that are not common in this country: celery green in the entrance hall, sage green in the living room, shades of plum in Hammer's downstairs bedroom—very Bloomsbury. Animals, all black, roam everywhere: two standard poodles, a pug, a cat.

Tina Dodge, friend and professional gardener who trained at Kew Gardens, has a lot to do with this place. Says Hammer, "She's been an inspiration. She comes and guides and refines. She corrects my mistakes. She won't take no for an answer—Tim and I just go *(Continued on page 168)*

The living room (ABOVE LEFT) has a comfortable window seat that looks out over the grass garden. ABOVE RIGHT: A French bistro chair in blue sits next to a chemist's apothecary chest in the morning room. Large painting shows a French vegetable garden. OPPOSITE: Originally a screened porch, the bright, breezy breakfast alcove with its three exposures is part of the kitchen. Here diners gather around an 18th-century American hutch table.







"I knew," says one of the owners, "that wherever I was inside this house, I wanted to look out at gardens," so the property is surrounded by borders











In six garden details are seen (CLOCKWISE FROM TOP LEFT) lunch laid out on the deck, a view of the kitchen garden, an Adirondack chair under a tree, an armillary sphere backed by the grass garden, wisteria and a climbing white rose over a gate, and plants in a wire stand on the front porch. RIGHT: Pink coneflowers, red Hibiscus and yellow Rudbeckia bloom cheerfully along with Plume Poppies in one of the garden's numerous borders. A professional gardener friend, Tina Dodge, is the owners' landscaping guru.





In his bedroom, textile lo
Timothy Mawson has draped p
of an Arabian tent over
bed and an elaborate gold-and-
Japanese sash on the back of his cha
On the table in the foregrou
are family memorabilia under a 19
century American mirr

For more details, see Reader Informat





TIBET

PRODUCED BY ALECIA BELDEGREEN PHOTOGRAPHY BY THIBAULT JEANSON

Situated on a high Himalayan plateau, Tibet is often called the "roof of the world." Over the centuries this isolated country has remained independent, although influences from neighboring China, India and Central Asia have filtered in. Half the population are nomadic traders or sheep herders who sleep in tents of yak hair. The other half are farmers who live in mud-brick houses that blend into the harsh, dry land.



Tibet may appear primitive, but its people share a highly developed culture with Buddhism at its center. Life revolves around elaborately painted and ornamented monasteries: men and women twirl prayer wheels and burn aromatic juniper, believing its smoke purifies the prayer area. Sculpture, paintings and appliqués have patterns once prescribed by monks. Symbols, colors and motifs reflecting spiritual beliefs cover teacups, carpets, fabrics and tents.

Recently House Beautiful decided to take a closer look at Tibet. When author and stylist Alecia Beldegreen returned from a visit enthusiastic about Tibetan design, we asked her to gather crafts, rugs, furniture and fabrics, old and new, from stores and importers in America. With designer Paul Siskin she arranged them in this house on Long Island. Far from the "roof of the world," our exotic setting shows why Tibet is becoming a potent influence today.

On the walls (OPPOSITE) are symbols and colors of Tibetan monasteries. The vibrant palette of primary colors plus green and white symbolize the elements, and the bold circle motif represents stars, sun and moon, and oneness with the universe. India has influenced art here for centuries, as seen in 19th-century table and globe, both from Sarajo. Decorative painting, Ricardo Brisola. ABOVE: Tibetan motifs on the walls of the Nechung Monastery.



Although the window curtain panels, called *gigung yola*, seen also on the bed (THIS PAGE AND BOTTOM RIGHT) are traditional, they have a crisp, modern look. Antique Tibetan chest in the corner is probably a monastery piece. Panels and chest from the Stephanie Odegard Co., Ltd.





Tibetan prayer flags, always in the colors of the five elements, are printed with words of peace and prosperity to bless their surroundings. BELOW: *Gigang yola* used as banners.





Special umbrella
are held over the Dala
Lama; others prote
Tibetan guest
against the sun. Thi
example fron
Dō Kham. Bel ov
LEFT: Tent with Tibetar
motifs is used fo
celebrations
BELOW RIGHT: Donghi;
stripes harmonize
with Tibetan style
OPPOSITE: Thre
overlapping tiger rug
at left are old; al
others are new from
Odegard & Roesner
Contributing designer,
Carlos Mota.

For more details, se
Reader Information and
Prices & Sources







Blue-ribbon rooms

BY ELIZABETH H. HUNTER

Designers have always reveled in the creative freedom of decorating for a showhouse, but in the past this often led to fantasy rooms it would be hard to live in. Recently, however, decorators seem to have taken advantage of this freedom to design spaces they would like for themselves. This year's judges for our annual showhouse competition—John Loring, design director of Tiffany's; Nancy Braithwaite, an Atlanta designer; New York decorators Bunny Williams, Laura Bohn and Sam Blount; HB's Louis Oliver Gropp and Margaret Kennedy—cast their votes for rooms in a broad range of styles. Broad as the range is, most color schemes are pale and serene with lots of white. Another trend we see: stripes in fabrics, wallpapers, even painted walls.

DECORATOR SHOW HOUSE OF THE WOMEN'S COMMITTEE FOR THE NATIONAL SYMPHONY ORCHESTRA, WASHINGTON, D.C.

Sarah B. Jenkins creates bright, many-hued rooms for clients, but her own preference is all one color. She chose shades of white for this clean, crisp upstairs sitting room in an 1890 Flemish-style mansion. It was called the "gathering room" when Basil Toutorsky, a professor of music, lived here during the 1940s and '50s. "He and his wife always had students staying with them," says Jenkins, "and I imagined the room as a tranquil backdrop for student recitals and impromptu theatricals." The floorcloth with stars—a traditional pattern enlarged for dramatic effect and painted in gold—was an inspired choice. "The room needed a light rug, but white wool wouldn't do and I could not bear to see another piece of sisal," says Jenkins.



GORDON BEALL







PARK RIDGE YOUTH CAMPUS SHOWHOUSE, WILMETTE, ILLINOIS

"We usually work with chintz and English antiques, so it was fun to do something more upbeat," says Gary Paul. The designer, who has offices in New York and Chicago, mixed a French Art Deco chest of drawers and a Viennese chair—both circa 1920—with a reproduction Jean-Michel Frank lounge chair (ABOVE AND RIGHT). Paul chose the bright hand-painted wallpaper for its lighthearted cartoon quality. Curtains are simple panels of raw silk.

SAN FRANCISCO DESIGNER SHOWCASE 1993, TO BENEFIT UNIVERSITY HIGH SCHOOL

Some showhouse decorators aim for immediate impact, but not Troy P. Walker and Jonathan Straley. "A successful room has layers and it might take five visits to see everything," says Straley, pointing out the juxtaposition of textures (BELOW)—linen sheets and chenille throw on a bed of industrial steel. The bed inspired horizontal stripes: a channeled leather chair, 12-inch bands of flat and glossy wall paint.





THE LITCHFIELD COUNTY DESIGNER SHOWHOUSE, ROXBURY, CONNECTICUT

Ronald Mayne and De Bare Saunders think the bedroom should be the most personal room in the house because "this is where you can most be yourself." The partners imagined the client as a young man with "highly developed tastes" whose grandmother had given him a Biedermeier bed (OPPOSITE TOP) to remind him of visits to her house. The austerely simple 1900 Austrian desk has echoes of Biedermeier; the 1920s leather chair offers solid comfort. Wallpaper in a neutral stripe—hung vertically in the bedroom, horizontally in the adjoining bath (ABOVE)—does not compete with the furniture.

MARK DARLEY







SOUTHPORT SHOWHOUSE FOR THE MCGIVNEY COMMUNITY CENTER, SOUTHPORT, CONNECTICUT

Mariette Himes Gomez, who feels that "almost no one has formal dinner parties anymore," created a multifunctional room in the dining parlor of a Victorian mansion (TWO VIEWS, LEFT): an Art Deco table for cozy dinners, a French loveseat and chair near the fireplace. Cafe-au-lait leather for Jean-Michel Frank–style chairs matches the walls. Paint, the Donald Kaufman Color Collection.



KIPS BAY BOYS' & GIRLS' CLUB DECORATOR SHOWHOUSE, NEW YORK, NEW YORK

Most of the furniture in architect Peter Moore's room (LEFT AND BELOW) came from his own apartment. "I didn't want to borrow pricey pieces," he says "because this is not a fantasy room." Moore did borrow the painting above the sofa from a New York gallery, but other things hanging on the wall are much less grand: slides projected on a salvaged window sash, and simply framed photographs. To hide "a terrible view," Moore screwed sheets of Plexiglas to steel studs, the type used for mounting Sheetrock.



JUNIOR LEAGUE OF BOSTON DECORATORS' SHOWHOUSE, BOSTON, MASSACHUSETTS

"Other rooms can be theatrical or dramatic," says Boston designer Richard Eustice, "but bedrooms should be simple and serene so you feel you are waking to an ordered world." This symmetrical space (RIGHT) has plain surfaces—no faux finishes or glazed walls—and one striped fabric for bed, windows, window seat and pillows. Eustice took great delight in seeing how many ways he could "cut and paste" the stripe for new patterns and for trim. Velvet pillows add a nice soft touch.

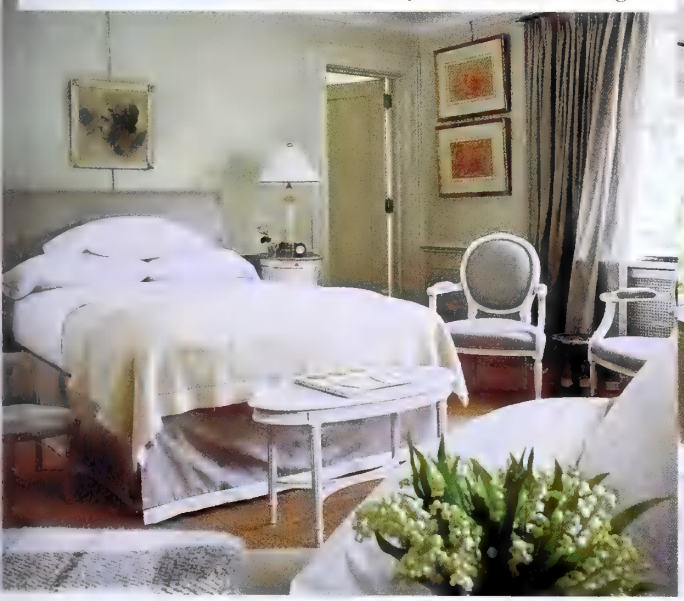


THE JUNIOR COMMITTEE OF THE ATLANTA SYMPHONY ASSOCIATES 1993 DECORATORS' SHOWHOUSE, ATLANTA, GEORGIA

"I did this room just for myself," says Jane Williamson. "The happy colors thrilled me every time I walked in." Williamson, an Atlanta decorator, realizes the colors could have been too strong, so she "held them down" with serious antiques and botanical prints. The green of the bed curtain lining (ABOVE), the aquamarine of the wallpaper and red of the checked taffeta were all taken from the Colefax & Fowler chintz, Gallica, used on slipper chair and bed.

THE JUNIOR LEAGUE OF HARTFORD SHOWHOUSE

In this bedroom (BELOW, LEFT AND RIGHT) decorated by Charles Spada of Boston and Tom Vanderbeck of Hadlyme, Connecticut, the painted French chairs and chaise longue are covered in soothing gray, as are windows and headboard. "I like the major pieces in a room to be the same," says Spada, "so the eye can move along until it lights on a painting or print or beautiful object." This is especially important in a bedroom: "When you read in bed at night you should be calm—not distracted by a mishmash of things."





JEFF McNAMARA

WOMEN'S COMMITTEE OF THE RICHMOND SYMPHONY DESIGNER HOUSE, RICHMOND, VIRGINIA

When Canadian-born Anu Palo, a relative newcomer to Richmond, saw this sleeping porch (RIGHT) she thought, "I must do this room—it's so southern!" An addition to an 18th-century house, it was built like most sleeping porches—long but not very wide, with space for a row of beds and not much else. Narrow beds fit the awkward shape. Hemstitched curtains of soft dress linen hang at the windows. To remind visitors that a sleeping porch is best after dark, Palo papered the ceiling deep cornflower blue "like a starry, starry night."



GORDON BEALL

THE HISTORIC PRESERVATION COUNCIL FOR TARRANT COUNTY, TEXAS DESIGNER SHOWHOUSE (FORT WORTH)

The rough-hewn beams, stucco walls and brick floor of this breakfast room (ABOVE) in a 1930s Spanish Colonial fit perfectly with what Charlotte Comer wanted to do: decorate a room where the textures of materials would take the place of patterns. "The patina of antiques is important," she says. "Rich woods look so dramatic against the stark white of walls and cotton duck curtains." Comer designed the rough metal curtain hooks.

For more details, see Resource Information

ERAN BRENNAN



MIDWESTERN HERITAGE

The Arts and Crafts style, triumphant in the Prairie houses of Frank Lloyd Wright, was the inspiration for Stephen Byrns's new house on the shore of Lake Michigan

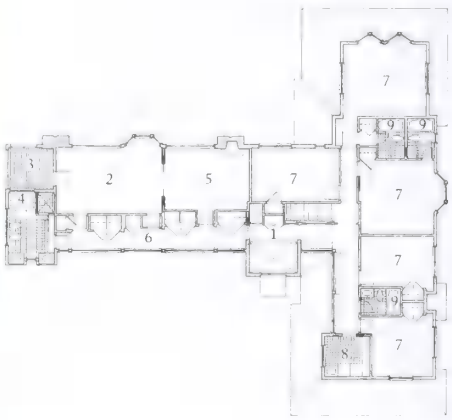
BY SUSAN ZEVON
PHOTOGRAPHY BY LANGDON CLAY

As a child, Stephen Byrns lived in a house at the edge of Lake Michigan and built "an eight-story split-level tree house" as well as countless sand castles on the dunes of the adjoining lot. He grew up to become an architect, and with two Columbia classmates established his own architecture firm in New York, Byrns, Kendall & Schieferdecker. From time to time, Byrns would dream of the real house he might one day build on the lot where he had played architect.

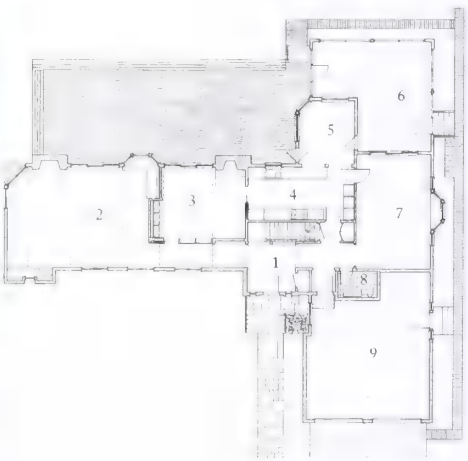
This is his dream house come true. It all began when a couple with four adult children and a growing brood of grandchildren decided they wanted to build a lakeside house within a two-hour drive of their Chicago apartment and bought the lot. Looking for an architect who knew the territory and would be "environmentally kind," they were delighted to hear from Stephen Byrns, who wrote to express his interest in the commission.

The owner recalls, "We were impressed with his ideas and





SECOND FLOOR
1. UPPER TOWER
2. MASTER BEDROOM
3. SLEEPING PORCH
4. MASTER BATHROOM
5. SITTING ROOM
6. DRESSING ROOM
7. BEDROOM
8. LAUNDRY
9. BATHROOM



FIRST FLOOR
1. TOWER ENTRY
2. LIVING ROOM
3. LIBRARY
4. KITCHEN
5. BREAKFAST ROOM
6. PORCH
7. DINING ROOM
8. POWDER ROOM
9. GARAGE

The shingled facade (ABOVE LEFT) is reminiscent of neighboring turn-of-the-century houses in this pleasant lakeside neighborhood. OPPOSITE: Just inside the front door, a sun-struck stair tower is crafted of quarter-sawn white oak. ABOVE RIGHT: The T-shaped plan shows rooms extending from both sides of the stair-hall entry on the first floor. Second floor has a master suite with fireplace and five more bedrooms for the large family.







A detail of the newel post (OPPOSITE) typifies the fine craftsmanship in the house. LEFT: In a corner of the living room, molding at the height of a picture rail underlines mullioned windows, spindled openings to the library, and bird's-eye maple decorative panels. RIGHT: Bluestone fireplace is framed by a glass door and large window.





Paneled doors open to a powder room (LEFT), where a 19th-century American mirror hangs above a Hastings Tile sink. RIGHT: A mosaic above the fireplace in the library was made of stones the family gathered on the beach. According to the owner, two large stones at either side of a heart-shaped piece of beach glass represent him and his wife.





The wall of storage in the hall of the master suite (LEFT) makes this a private dressing room. It is lit by a band of clerestory windows. RIGHT: A window seat provides a cozy corner in the large dining room. The three wallpaper designs were popular during the Arts and Crafts period. A French Art Deco chandelier lights a contemporary dining table and chairs.



his warmth, and we liked that he asked what we wanted." The clients' answer to that question was "a modern house" with ample room for the family to gather. They left the details to him. "If I get a sense that someone knows what they are doing I give them the freedom to do it," says the owner, naturally an ideal client in Byrns's eyes.

The architect believed that the Arts and Crafts style—both because of its popularity in the Midwest and its tradition of linking a house to the outdoors—would be appropriate for this site and this family.

The intricately shingled facade, where every third course is doubled to produce a horizontal shadow, is typical of Arts and Crafts houses, as is the horizontal band of windows and the wide eaves. Inside, the extensive use of wood with restrained detailing, such as the flattened moldings and decorative wood panels, all recall the Arts and Crafts style that is epitomized in the Midwest by Frank Lloyd Wright's Prairie School houses. [For more on this subject, see "An Ideal Endures" in this issue.]

At the back of the house, large windows and glass doors open to the lake view. When the sun shines, the wood walls take on an amber glow, and during dramatic thunderstorms the rooms are struck with silver. Sometimes you can hear the waves lapping the shore, but what the city-bred owner finds most appealing is the silence. "All our guests marvel at how well they sleep here," he says.

The couple has became so intrigued with the Arts and Crafts Movement that they have begun collecting furniture and objects of the period. And now Byrns is redoing their Chicago apartment—in the Arts and Crafts style.



Byrns designed the library rug (OPPOSITE) with rug crafter Elizabeth Eakins to repeat the frieze of wood panels. The room is furnished with comfortable contemporary seating and Arts and Crafts pieces (such as the chair and ottoman). Cashmere throw from Hermès. ABOVE: All the main rooms open through glass doors to a deck along the back of the house that is sheltered on two sides. LEFT: A swimming pool set into wood planks was placed between the deck and lake. Byrns sited the house to save as many trees as possible, adding additional trees as well as azaleas, lilacs, laurel, and grasses to reinforce the dunes.

For more details, see Reader Information



F o r n a



Italian designer Piero Fornasetti's illusions of grandeur offer an enigmatic landscape of the mind

BY CHRISTINE PILTEL

PRODUCED BY CAROLYN ENGLEFIELD

Most people have to shut their eyes to dream. Fornasetti kept his wide open, and everything around him became a potential subject for his visionary art—another motif to playfully decorate porcelain, fabric or furniture. The morning paper metamorphoses into a whimsical set of newsprint-patterned breakfast dishes; an Ionic column turns into a beguiling chair; the keys, coins, pen and paper clip emptied from an imaginary pocket and pictured on a tray wittily mix with their real-life counterparts on a dressing table.

This September, Barneys New York—the store that introduced Giorgio

s·e·t·t·i



Armani to America—opened its new Madison Avenue branch designed by Peter Marino, featuring a boutique devoted to Fornasetti's fantasies. Born in Milan in 1913, Fornasetti designed some 12,000 objects by the time of his death in 1988. "I don't think the man ever slept," says Phyllis Pressman, senior vice-president of Barneys and a Fornasetti fan. "You don't need many, but to own one piece brings such life into a room." Popular with the cognoscenti back in the fifties and sixties, Fornasetti faded from view but is now being rediscovered by a generation intrigued by such inventions as the Adam and Eve plates, each portraying a separate body part. Arrayed on a wall, they compose the figures—with tantalizing gaps. "We sold one set to Madonna," confides Pressman.

Fornasetti was a master at creating the illusion of something that isn't really there. In a sense, he was following the classical Italian tradition of trompe l'oeil—with a subversive twist. Instead of painting rooms with realistic columns and loggias, Fornasetti exaggerates or shrinks scale—transforming a teacup into

A dreamscape of Fornasetti furnishings (including the Adam and Eve plates) superimposed on an artist's rendering of the new boutique at Barneys New York, where many Fornasetti teacups, trays, lamps, umbrella stands and other objects are exclusively available in Manhattan.



CLOCKWISE, FROM TOP LEFT: Against furniture imprinted with black-and-white architectural drawings, a colorful fabric stands out. (In New York, Fornasetti fabrics and furniture are available through Blumenthal Inc.) Teacups with a typical Fornasetti sun face balance on a tray hand-painted to resemble malachite and laden with trompe l'oeil cutlery, set on sun-and-moon Kabuki wallcovering. Pompeian-style screen. Trompe l'oeil invitations scatter a writing desk stacked with more china. The City of Cards screen. One version of the mysterious woman on the Theme and Variations plate, with other china. OPPOSITE: Trompe l'oeil books decorate a screen and secretary, painted both inside and out; two obelisk lamps.

the Colosseum, playing off the round shape of the cup with the printed design. Through his mischievous sleight of hand, flat plates masquerade as bowls when they are adorned with meticulous perspectival renderings of the domes of Italian churches, seen from inside. His sense of humor is never far behind. Only Fornasetti would print the facade of a Venetian building on a set of Venetian blinds.

The famous Italian modernist architect Gio Ponti actually designed the streamlined furniture, then Fornasetti embellished it with his evocative drawings—a collaboration that spanned 25 years. Now Barnaba Fornasetti is carrying on his father's legacy, maintaining the Milan atelier where craftsmen trained in the secret printing process make each object in black and white, then hand-color it if desired. Fornasetti used to say, "Something beautiful does not become less so, even when it is reproduced twenty or thirty thousand times."

Certain images obsessed him—he did 500 or so hallucinatory variations on the theme of one woman's face, copied endlessly on the plain white china he bought as overruns from Ginori and other manufacturers. Fragments of buildings, butterflies, stairways to nowhere, lace gloves and keyholes also made their way into his ever-evolving work. Barnaba tells the story of how somebody once came to his father and said, "I'm looking for one of your old pieces." Fornasetti smiled and replied, "Why would you want one of those? As I get older, I get better."

For more details, see Reader Information





Chez Daniel

Chef Daniël Boulud realizes a life's dream—a restaurant of his own. And he has made it a home away from home for his family as well as his clientele



Daniel Boulud (TOP LEFT) and with wife, Michèle, and daughter, Alix (CENTER), takes a break from the kitchen for a sweet pick-me-up with Alix's favorite dessert (TOP RIGHT)—a combination of applesauce, whipped cream and chocolate chips. ABOVE LEFT AND RIGHT: The restaurant's Manhattan sidewalk is the scene of a weekly ice cream and cookie rendezvous for Alix and her nursery school classmates. OPPOSITE: Chilled tomato soup with a tangy island of basil guacamole; make a day ahead to improve the taste, advises Boulud. To turn the soup into a main course, add diced, chilled shrimp, lobster or crabmeat to the guacamole.

BY JANE ELLIS

PHOTOGRAPHY BY ANTOINE BOOTZ

This has been a watershed year for Daniel Boulud. The 38-year-old Frenchman, formerly chef of Manhattan's four-star Le Cirque, has now realized all but one of his life's goals. In the early summer he opened his own Manhattan restaurant, Daniel, to instant acclaim (reservations for dinner must be made four weeks in advance), and his first book, *Cooking with Daniel Boulud*, is to be published next month by Random House. His earlier aspirations—to be a chef and have a family—have been achieved. Thirteen years ago he left France to come to America. He and his wife, Michèle, found each other at a party, and they now have a four-year-old daughter, Alix. What's left? "To build a clientele," says Boulud. He wants the neighborhood to be as happy with his restaurant as he is. "Four stars do not make for total happiness," says Boulud, who would rather be appreciated for running a charming restaurant. And for him charm means a soft, relaxed setting, designed by his wife's step-grandmother, Mara Palmer, and bouquets by florist Carole Brunet-Veale combining flowers with vegetables and perfect specimens of fruit.

And, of course, there's the food. The serendipitous combinations Boulud comes up with are spur-of-the-moment creations inspired by fresh, beautiful produce. "Much of it is not home cooking, to be sure," says Boulud. But it has a grand simplicity that makes people want to return again and again. On the other hand, the recipes in his book are geared to the home cook. They offer Boulud's magical flavor, and he often includes them on the menu as specials.



Daniel's interior (TOP LEFT) has a pinky-beige ambience with Clarence House fabrics for the banquettes and chairs, pristine white for the tables, and specially designed green, blue and yellow Bernardaud china (available through the restaurant). Napkins are rolled, not folded, and tied with bear grass—the natural touch Boulud is after in everything he does. TOP CENTER: In the tiny bar, eggplant and guacamole dips with toasted country bread. TOP RIGHT: A seared tuna salad with cranberry beans and black olives. BELOW, LEFT AND RIGHT: Pastry chef François Payard's jewellike petits fours and warm chocolate soufflé served with pistachio ice cream. BELOW CENTER: Waitress Emily Wilk offers baby chicken and squash casserole. OPPOSITE: A Provençal salad of sautéed salmon with crisp fennel, walnuts and chives.

Recipes follow. For more details, see Reader Information



EGGPLANT DIP WITH COUNTRY BREAD

¼ cup olive oil
3 medium-size eggplants, ends removed and split lengthwise
½ cup thinly sliced scallions, white part only
1 sweet red pepper, split, seeded and diced
½ small jalapeño pepper, split, seeded and finely chopped, or a pinch of cayenne pepper
Note: Wear plastic gloves when handling jalapeño peppers
¼ pound sliced small white mushrooms
1 large tomato, peeled, seeded and diced
2 cloves garlic, peeled and finely chopped
2 tablespoons chopped basil plus 1 whole sprig for garnish
2½ tablespoons minced chives
Salt and freshly ground black pepper to taste
1 small loaf country bread, broken into small chunks and toasted

Brush a large baking pan with 1 tablespoon olive oil. Place eggplant halves skin-side up on the pan and bake in a preheated 350°F oven for 30 to 45 minutes or until soft and cooked through. Remove from oven and set aside to cool.

In a skillet over medium heat, warm 1 tablespoon olive oil. Add scallions, red pepper and jalapeño pepper or cayenne pepper and sweat for 5 minutes without browning. Remove mixture from pan and set aside. Add mushrooms to pan and cook for 5 to 7 minutes, or until all moisture has evaporated. Set aside to cool.

Scoop out eggplant pulp onto a large cutting board. Add mushrooms and finely chop with a large knife. Transfer mixture to a large bowl and add the cooked scallion and pepper mixture, tomato, ⅔ of the garlic, chopped basil, ¾ of the chives, remaining oil, salt and pepper. Combine thoroughly with a fork, cover and refrigerate until needed.

In a large bowl, toss bread chunks with remaining garlic and toast in a preheated broiler, tossing frequently until golden brown.

Place eggplant dip in a bowl and shape into a dome with a fork. Decorate dome with basil sprig and remaining chives. Serve with toasted country bread. Serves 4 to 6.

AVOCADO DIP WITH SESAME SEEDS

1 sweet red pepper, stemmed, split lengthwise and seeded
1 tablespoon sesame seeds
3 ripe avocados (about 1 pound), peeled, pitted and cut into chunks
Grated zest and juice of 1 lime
2 tablespoons sour cream
1 teaspoon hot sesame oil
1 tablespoon finely chopped shallots
1 tablespoon finely chopped fresh coriander leaves
8 drops Tabasco
Salt to taste
Crisp country bread

Under a preheated broiler, place pepper halves skin-side up and broil until skin turns black, about 10 to 12 minutes. Remove pepper from broiler, cool, wash skin off under cold running water and pat dry. Finely dice roasted pepper and set aside.

In a small dry frying pan over medium heat, toast sesame seeds, tossing often, for 1 to 2 minutes. Set aside.

In a medium bowl mix avocados, lime zest and juice, sour cream, sesame oil, shallots, coriander, Tabasco and salt.

In a shallow serving dish, shape dip into a rounded dome with a fork and sprinkle top with toasted sesame seeds. Arrange red pepper dice in a ring at the base of the dome. Serve with crisp country bread. Serves 4 to 6.

CHILLED TOMATO SOUP WITH BASIL GUACAMOLE

For tomato soup:

3 cups chicken stock, preferably homemade
2 tablespoons olive oil
¾ cup peeled and thickly sliced onion
½ cup thickly sliced leek, white part only
¼ cup thickly sliced fresh fennel
¼ cup thickly sliced celery
1 large sweet red pepper, split, seeded and thickly sliced
2 large cloves garlic, peeled and chopped
Pinch hot pepper flakes or 6 drops Tabasco
Bouquet garni: 2 sprigs fresh thyme, 1 bay leaf and 2 sprigs basil tied together with kitchen string
1 tablespoon Italian tomato paste
½ teaspoon salt
3 cups ½-inch-diced ripe tomatoes
½ cup tomato juice
Pinch of sugar
Salt and pepper to taste

For basil guacamole:

2 avocados, split, peeled, pitted and cut into chunks
2 sprigs basil, leaves only, chopped
1 lemon, juiced
1 tablespoon minced chives
5 drops Tabasco
Salt to taste

For garnish:

8 small basil leaves

Prepare soup: In a saucepan, slowly heat chicken stock.

In a large pot over medium-high heat, heat oil. Add onions, leeks, fennel, celery, red pepper, garlic, pepper flakes or Tabasco and bouquet garni. Sweat until vegetables are very soft, about 15 to 20 minutes, stirring often. (Do not allow mixture to color; reduce heat if necessary.) Reduce heat to medium, add tomato paste and stir for 3 minutes. Add hot chicken stock, bring mixture to a boil, add salt and simmer for 20 minutes. Add fresh tomatoes, return mixture to a boil and simmer for 10 minutes. Set aside to cool.

Refrigerate soup until cold, about 2 hours. Discard bouquet garni. Blend soup in a blender until smooth. Add tomato juice, sugar and taste for seasoning.

Strain mixture into a large bowl and chill until ready to serve.

Prepare guacamole: In a bowl add avocado, basil, lemon juice, chives, Tabasco and salt. Crush avocado chunks with a fork and mix ingredients well, keeping a chunky consistency. Cover bowl with plastic wrap and refrigerate until needed.

To serve: Pour cold tomato soup into soup bowls, place a large spoonful of guacamole in the middle of each portion and garnish each with 2 basil leaves. Serves 4.

SALMON SALAD WITH FENNEL, WALNUTS AND CHIVES

8 baby artichokes, stems and outer leaves removed
1 quart cold water
1 lemon, juiced
Salt
2 large bulbs fennel, about ¾ of a pound each
1 tablespoon corn oil
4 skinless 1-inch-thick fresh salmon fillets, 6 ounces each
Freshly ground black pepper
2 fresh medium plum tomatoes, cored and cut in thin slices horizontally
¼ cup walnut halves, coarsely chopped
2 tablespoons minced chives
3 tablespoons walnut oil
1 tablespoon Spanish sherry vinegar, or juice of 1 lemon

Trim artichoke bottoms and cut off the leaves ½ inch above the heart. In a large pot add artichokes, water, half of the lemon juice and pinch of salt, bring to the boil and cook for 15 to 20 minutes, or until tender when pierced with a knife. Remove pot from heat, drain, and set artichokes aside to cool. Quarter the artichoke hearts and set aside. >



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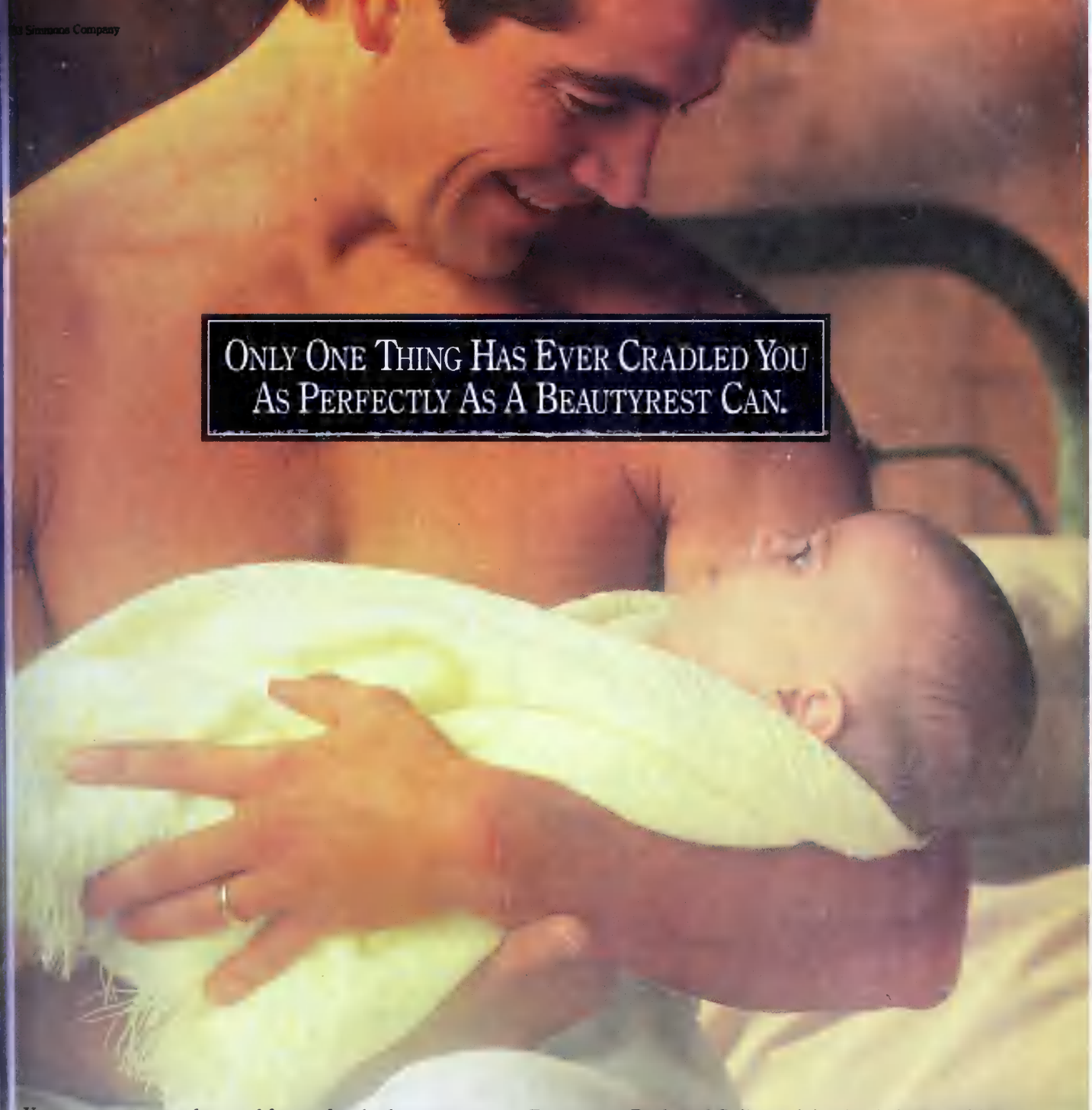
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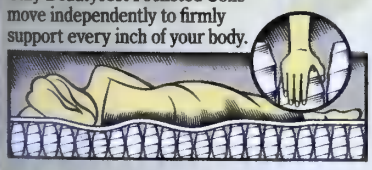
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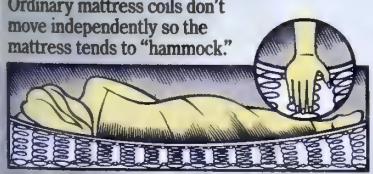
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cooked through. Remove from oven and set aside to cool.

In a skillet over medium heat, warm 1 tablespoon olive oil. Add scallions, red pepper and jalapeño pepper or cayenne pepper and sweat for 5 minutes without browning. Remove mixture from pan and set aside. Add mushrooms to pan and cook for 5 to 7 minutes, or until all moisture has evaporated. Set aside to cool.

Scoop out eggplant pulp onto a large cutting board. Add mushrooms and finely chop with a large knife. Transfer mixture to a large bowl and add the cooked scallion and pepper mixture, tomato, ⅔ of the garlic, chopped basil, ¼ of the chives, remaining oil, salt and pepper. Combine thoroughly with a fork, cover and refrigerate until needed.

In a large bowl, toss bread chunks with remaining garlic and toast in a preheated broiler, tossing frequently until golden brown.

Place eggplant dip in a bowl and shape into a dome with a fork. Decorate dome with basil sprig and remaining chives. Serve with toasted country bread. Serves 4 to 6.

AVOCADO DIP WITH SESAME SEEDS

1 sweet red pepper, stemmed, split lengthwise and seeded
1 tablespoon sesame seeds
3 ripe avocados (about 1 pound), peeled, pitted and cut into chunks
Grated zest and juice of 1 lime
2 tablespoons sour cream
1 teaspoon hot sesame oil
1 tablespoon finely chopped shallots
1 tablespoon finely chopped fresh coriander leaves
8 drops Tabasco
Salt to taste
Crisp country bread

Under a preheated broiler, place pepper halves skin-side up and broil until skin turns black, about 10 to 12 minutes. Remove pepper from broiler, cool, wash skin off under cold running water and pat dry. Finely dice roasted pepper and set aside.

In a small dry frying pan over medium heat, toast sesame seeds, tossing often, for 1 to 2 minutes. Set aside.

In a medium bowl mix avocados, lime zest and juice, sour cream, sesame oil, shallots, coriander, Tabasco and salt.

In a shallow serving dish, shape dip into a rounded dome with a fork and sprinkle top with toasted sesame seeds. Arrange red pepper dice in a ring at the base of the dome. Serve with crisp country bread. Serves 4 to 6.

CHILLED TOMATO SOUP WITH BASIL GUACAMOLE

For tomato soup:

3 cups chicken stock, preferably homemade
2 tablespoons olive oil
¾ cup peeled and thickly sliced onion
½ cup thickly sliced leek, white part only
¼ cup thickly sliced fresh fennel
¼ cup thickly sliced celery
1 large sweet red pepper, split, seeded and thickly sliced
2 large cloves garlic, peeled and chopped
Pinch hot pepper flakes or 6 drops Tabasco
Bouquet garni: 2 sprigs fresh thyme, 1 bay leaf and 2 sprigs basil tied together with kitchen string
1 tablespoon Italian tomato paste
½ teaspoon salt
3 cups ½-inch-diced ripe tomatoes



each with 2 basil leaves. Serves 4.



SALMON SALAD WITH FENNEL, WALNUTS AND CHIVES

- **8 baby artichokes, stems and outer leaves removed**
- **1 quart cold water**
- **1 lemon, juiced**
- **Salt**
- **2 large bulbs fennel, about ¾ of a pound each**
- **1 tablespoon corn oil**
- **4 skinless 1-inch-thick fresh salmon fillets, 6 ounces each**
- **Freshly ground black pepper**
- **2 fresh medium plum tomatoes, cored and cut in thin slices horizontally**
- **¼ cup walnut halves, coarsely chopped**
- **2 tablespoons minced chives**
- **3 tablespoons walnut oil**
- **1 tablespoon Spanish sherry vinegar, or juice of 1 lemon**

Trim artichoke bottoms and cut off the leaves ½ inch above the heart. In a large pot add artichokes, water, half of the lemon juice and pinch of salt, bring to the boil and cook for 15 to 20 minutes, or until tender when pierced with a knife. Remove pot from heat, drain, and set artichokes aside to cool. Quarter the artichoke hearts and set aside.

Trim off the top greens and outer stalks of the fennel bulbs. Chop fennel scraps roughly and set aside. With a vegetable slicer or food processor, slice the fennel bulbs very thin and place in a bowl. Top with remaining lemon juice, cover and refrigerate until needed.

In a pan over high heat, heat corn oil. Season the fillets with salt and pepper to taste. Add fillets to the hot pan, scatter fennel scraps over the salmon, and cook for 5 minutes. Turn the fillets, place the

- **½ cup tomato juice**
- **Pinch of sugar**
- **Salt and pepper to taste**

For basil guacamole:

- **2 avocados, split, peeled, pitted and cut into chunks**
- **2 sprigs basil, leaves only, chopped**
- **1 lemon, juiced**
- **1 tablespoon minced chives**
- **5 drops Tabasco**
- **Salt to taste**

For garnish:

- **8 small basil leaves**

Prepare soup: In a saucepan, slowly heat chicken stock.

In a large pot over medium-high heat, heat oil. Add onions, leeks, ennel, celery, red pepper, garlic, pepper flakes or Tabasco and bou- uet garni. Sweat until vegetables are very soft, about 15 to 20 min- tes, stirring often. (Do not allow mixture to color; reduce heat if ecessary.) Reduce heat to medium, add tomato paste and stir for 3 inutes. Add hot chicken stock, bring mixture to a boil, add salt and immer for 20 minutes. Add fresh tomatoes, return mixture to a boil nd simmer for 10 minutes. Set aside to cool.

Refrigerate soup until cold, about 2 hours. Discard bouquet garni. lend soup in a blender until smooth. Add tomato juice, sugar and ste for seasoning.

Strain mixture into a large bowl and chill until ready to serve.

Prepare guacamole: In a bowl add avocado, basil, lemon juice, hives, Tabasco and salt. Crush avocado chunks with a fork and mix gredients well, keeping a chunky consistency. Cover bowl with plas- c wrap and refrigerate until needed.

To serve: Pour cold tomato soup into soup bowls, place a large oonful of guacamole in the middle of each portion and garnish



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Today Americans are looking for healthy ways of eating and tools that make it easy on the cook. Here, the latest in food news and equipment



BY JANE ELLIS







NON-STICK PANS AND JUICERS ARE TOOLS THAT chef Wayne Nish (ABOVE LEFT) relies on to put great taste into healthy meals. Co-owner of March restaurant in New York, Nish uses All-Clad's new stainless-steel frying and sauté pans (TOP) to make salmon coated in his five-spice mix (CENTER, FOREGROUND); his Champion Juicer (ABOVE) whips up the spicy carrot sauce that goes with it. Another juicer triumph is the tomato broth with fresh ginger (CENTER, BACKGROUND) topped with a vegetable confetti. Use the juicer to make a sweet ending: Concord grape and black pepper sorbet (LEFT) served with a crisp pancake.



For more details, see Reader Information

See page 158 for recipes

ANOTHER WINNER FROM Häagen-Dazs: Orange Tango, an orange sorbet swirled with frozen vanilla yogurt. The perfect foil for fresh berries, it is 98 percent fat-free, 130 calories per 4-ounce serving, and costs about $2.79 a pint.





JULIA CHILD, AMERICA'S favorite TV cook, has picked up a thing or two herself during the taping of her new series "Cooking with Master Chefs," a coproduction of Maryland Public Television and A La Carte Communications that airs nationwide this month. From guest chef Amy Ferguson-Ota (above right, with Child) of the Ritz-Carlton, Mauna Lani, Hawaii, Child learned to bake bananas in a *ti* leaf—a kind of Hawaiian "tinfoil" available at florists. And don't worry if you miss a show: A cookbook with recipes from the series is published this month by Knopf.



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FORTE HOTELS

OPEN RAVIOLI WITH CRAB IN GINGER AND TOMATO BROTH

(Wayne Nish, March Restaurant)

For pasta blankets:

- **1 pound flour, plus 1 cup**
- **5 extra-large eggs**
- **1 tablespoon Champagne vinegar or white wine vinegar**
- **1 tablespoon melted butter**
- **1 teaspoon salt**
- **2 bunches fresh cilantro, stemmed, washed and dried**

For ginger and tomato broth:

- **5 pounds plum tomatoes, cut in half**
- **¼ pound fresh gingerroot, peeled and roughly sliced**
- **Salt to taste**

For vegetables:

- **1 medium carrot**
- **¼ cup fresh shelled fava beans**
- **12 haricots verts, sliced lengthwise**
- **1 small finely diced red pepper**

For serving:

- **4 pasta blankets**
- **½ pound cold fresh lump crabmeat**
- **4 heaping tablespoons vegetables**
- **2 cups hot ginger and tomato broth**
- **4 large thinly sliced basil leaves**
- **½ cup fresh alfalfa sprouts**

Prepare pasta: In a large bowl mix flour, eggs, vinegar, butter and salt together and knead for 3 to 5 minutes. Dough will be soft and sticky. Do not add additional flour. Wrap dough in plastic wrap and let rest 30 minutes.

Set a pasta machine on the thinnest setting, dust with flour and roll out ⅛ of the dough. Reserve remaining dough for another use. Dough must be dry to the touch.

Lay a pasta sheet out on a floured board and completely cover half of the sheet with cilantro leaves. Fold pasta sheet over and press together. Set the pasta machine on the second to last thinnest setting and dust with flour. Place pasta in the machine, reset machine to the thinnest setting and pass pasta through it.

Place pasta on a floured board, cut 4 3-inch-by-5-inch pieces, cover with waxed paper and set aside.

Prepare tomato broth: Pass tomatoes through an electric juicer and extract juice into a bowl. Line a sieve with several layers of cheesecloth and pour juice through cloth into a pan. Add gingerroot to the pan and cook over medium heat for 20 minutes. Drain broth through the cheesecloth into a bowl, season with salt and set aside.

Prepare vegetables: Using a vegetable slicer or mandolin, sliver carrot into thin pieces and cut into ½-inch lengths.

In a pan of boiling water, cook beans until shells can be removed and beans can be pinched in half.

In a small bowl mix carrots, fava beans, haricots verts and red pepper together and set aside.

To serve: In a large pot of boiling water, cook pasta blankets 30 to 45 seconds.

Place 2 tablespoons crabmeat in a pile on one side of a soup bowl and drape the cooked pasta blanket over it. Sprinkle 1 heaping tablespoon vegetables around the bowl, pour ½ cup hot broth into bowl and garnish top with basil and alfalfa sprouts. Repeat. Serves 4.

FIVE-SPICE SALMON WITH SPICY CARROT SAUCE

1 quart carrot juice, made in an electric juicer
1 ½-inch piece ginger, thinly sliced
¼ cup whole cloves
1 or 2 fresh small chilies
¼ cup lightly ground fennel seed
¼ cup lightly ground coriander seed
¼ cup lightly ground cumin seed
¼ cup lightly ground onion seed
¼ cup lightly ground black mustard seed
2¼ pounds thick fresh salmon fillet, pinboned and skin left on
Salt to taste
Olive oil
6 tablespoons water

In a large pan over medium heat, cook carrot juice, ginger, cloves and chilies until carrot juice is reduced to 1 cup. Sieve carrot sauce into a bowl and set aside.

In a bowl mix fennel, coriander, cumin, onion and mustard seeds together. Set aside.

Cut salmon into 6 equal portions, season with salt, brush skin with oil and dredge each piece, skin-side down, in spice mixture. Set aside, skin-side up.

Heat 2 10-inch non-stick frying pans over medium heat until hot. Place 3 pieces, skin-side down, in each pan. Add 3 tablespoons water to each pan, cover with a domed lid and cook for 4 minutes for medium-rare, 6 minutes for medium. Do not turn the fish. Place a small amount of carrot sauce on each plate and top with salmon fillet skin-side up. Serves 6.

CONCORD GRAPE SORBET

1 quart stemmed Concord grapes
½ cup superfine sugar, or to taste
Pepper (24 twists of a pepper mill)
1 tablespoon egg white
Pinch of salt
¼ teaspoon lemon juice

In an electric juicer, process grapes and extract juice.

Add juice and all remaining ingredients to an ice cream freezer and freeze according to manufacturer's directions. Makes 1 quart. ■





Ralph and Terry Kovel tell you where it's from and what it's worth



Q. I was told my Victorian chair was made for a Pennsylvania family. Can you tell me about it?

B.M., Perkasie, PA

A. Your chair was probably made by John Jelliff, a well-known maker of fine furniture in New Jersey. He worked in the Renaissance Revival style, popular between 1850 and 1875. The ladies' heads carved on the arms, trumpet-shaped legs, and carved crest at the top of the chair are characteristic of many of his pieces. A Jelliff chair in good condition will sell for $1,500.

Q. My vase is 30 years old. When you hold it to the light you can see through it. Some collectors call this type of vase cloisonné, others, plique-à-jour. Which is it?

S.J.P., Las Vegas, NV

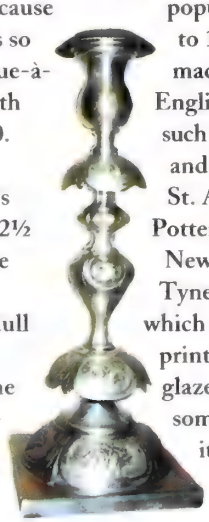
A. Cloisonné and plique-à-jour are both methods of combining enamel with metal. Your vase is plique-à-jour because it is translucent. For cloisonné pieces, metal wires are soldered directly to a metal form and then enamel is floated between the wires. For plique-à-jour, metal wires are soldered to each other (without a backing) to create the frame for the enamel. Because the technique is so difficult, a plique-à-jour vase is worth more than $500.



Q. My mother's candlesticks, 12½ inches tall, were once silver but are now a dull golden color. The mark in the corner is a two-headed bird. Where and when were these candlesticks made?

M.B., Roslyn Heights, NY

A. Candlesticks like yours are known in antiques shops as "Warsaw sticks." They were made in Poland between 1860 and 1900, and often used at Friday night Sabbath dinners in Jewish homes. Many candlesticks like yours are marked with the two-headed eagle. Even though they are thin brass sticks with a silver wash, they are worth $350 to $475.



Q. My cup and saucer came from the Netherlands about 120 years ago. The mark looks like "SKWEL." Can you tell me more of its history?

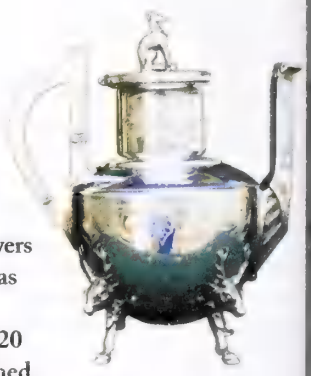
E.W., Houston, TX

A. Yellow glazed ware with black transfer designs was very popular from 1790 to 1820, and was made at many English factories such as Wedgwood and Spode. The St. Anthony's Pottery in Newcastle-on-Tyne, England, which made black-printed yellow glazed ware, sometimes marked it with the name of the proprietor, "Sewell." The bright yellow color has long attracted collectors, so your cup and saucer is worth about $350 today.

Q. What is the value of my chest of drawers? It has a marble top and its original mirror.

J.F., Yardley, PA

A. Your chest of drawers is in the style known as Empire, popular in America between 1820 and 1850. The matched mahogany veneer used on the drawer fronts and the set-back mirror top are signs of a well-made piece. Yours is worth $1,500 to $2,000.



Q. Our silver coffeepot is 8⅜ inches tall from the feet to the top of the knob. The mark has worn off, but we hope you can tell us about it.

C.B.C., Glendale, CA

A. The incised designs, reindeer heads and whippet knob are all typical of whimsical designs on pieces of American silver-plate made between 1860 and 1890. The inserts, of ivory or wood, keep the handle from becoming too hot when the pot is filled. Value: $350.



To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer only queries selected for this page. They regret that they cannot return photographs or reply to readers personally.

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER **Painted ceiling**—Carol Anthony, courtesy of the Maxwell Davidson Gallery (R), Fuller Building, 41 E. 57 St., New York 10022, 212-759-7555. **Desk; garden chair; manufacturer's model of fence; model of English greenhouse; trellis model; cast-iron urns; Turkish oil jars; cement garden figure; shelf; 18th-c. book**—owner's collection.

28 STYLE BEAT *Page 28.* **Planter's chair,** #15900H, Milling Road's West Indies Collection (a division of Baker Furniture), $1,457—Milling Road (M), 329 N. Hamilton St., High Point, NC 27260; 919-885-1800. **Sumatra daybed,** #111, $1,350; **mattress, two pillows,** $455 (COM)—The John Rogers Collection (R,T), 2 Main St., Southampton, NY 11968; 516-283-7209. **Four-poster bed,** #3316, $5,400; **writing table,** #3318, $2,550, **armoire,** #3319, $5,400; **octagonal occasional table,** #3336, $1,250; **trunks and plantation chair,** not available; Trade Winds Collection available at all Bloomingdale's—Bloomingdale's (R), 1000 Third Ave., New York 10022; 212-705-2576. **Antique Danish West Indies armoire**—Michael Connors, Inc. (R,T), 150 Thompson St., #3, New York 10012: 212-473-0377. **Reproduction of armoire,** Milling Road's West Indies Collection—Milling Road, see address above. **Occasional table,** #7537, from Widdicomb's British India Collection, $3,600—John Widdicomb Company (M), 601 Fifth St., N.W., Grand Rapids, MI 49504; 616-459-7173. **Chest of drawers,** #5258-14, a West Indies Edition to the Mark Hampton Collection for Hickory Chair, $2,800—Hickory Chair Company, Inc. (M), PO Box 2147, Hickory, NC 28603; for stores: 704-328-1801. *The Romance of British Colonial Style,* by Tricia Foley, Clarkson Potter, $35 hardcover; for stores: 800-733-3000. **Desk,** #9225, $1,115, **vanity case,** #9227, $595 from Pearson's Viceroy Collection for Victoria Morland—Pearson (M), PO Box 2838, High Point, NC 27261, 919-882-8135.

Pages 30: **Rittenhouse Square table,** $1,395—Henredon Furniture Industries, Inc. (M), PO Box 70, Morganton, NC 28680; 800-444-3682. **Units Chest,** #815-400, from Drexel Heritage's Classic Statements Collection, $1,759—Drexel Heritage Furnishings, Inc. (M), 101 N. Main St., Drexel, NC 28619; 800-447-4700. **Tatanca** rattan chair, by Roderick Vos, from the Raffles Collection, $750—Directions (M), PO Box 812, Farmington, GA 30638; 706-769-6627. **Sunflower mirror,** #1200, $800—Carvers' Guild, PO Box 198, W. Groton, MA 01472; 800-445-3464. **Scalloped sofa,** from Century Furniture's Concepts collection, $2,100—Century Furniture Industries, Inc. (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **Leather sofa,** #492, by John Mascheroni, $7,500—Swaim, Inc. (M), 1801 S. College Dr., High Point, NC 27260, 919-885-6131. **Splat-back side chair,** #7474, from Baker Furniture's 17-c. English Collection, $988—Baker Furniture (M), 1661 Monroe Ave., NW, Grand Rapids, MI 49505; 616-361-7321. **Easton Stool,** in Patrick wool fabric, $1,281—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10036, 212-642-8700.

Page 32: **Chest-on-chest,** #373, from Harden's Mill Pond collection, $2,225—Harden Furniture (M), Mill Pond Way, McConnellsville, New York 13401; 315-245-1000. **Architect's cocktail table,** #855109, from Drexel Heritage's Classic Statements collection, $1,629—Drexel Heritage Furnishings, Inc., see address above. **Console,** #11062-16, from the America Collection by Lane, Federal red, $715; **bowfront dresser,** #340-03, from the America Collection by Lane, in Confederate blue, $1,495—Lane Co., Inc. (M), Box 151, Altavista, VA 24517; 800-447-4700. **Sofa,** #T7667, with reversible seat cover and reversible pillow covers, $2,080; $1,560 without covers—Bernhardt Furniture Company (M), PO Box 740, Lenoir, NC 28645; 800-345-9875. **Square toothy table,** $285; **Cottage nightstand,** $295—Maine Cottage Furniture (M), PO Box 935, Yarmouth, ME 04096; 207-846-1430. **Sideboard,** #11079, from Tradition France's Connoisseur Collection, $5,700—Tradition France (M), 393 E. Fleming Dr., Morganton, NC 28655; 704-437-1480. **Ruff N Tuff sofa,** #7040/S, $1,500; slipcover, $963; sofa and slipcover as shown, $2,463—Lee Industries, Inc. (M), 402 W. 25 St., Newton, NC 28658; 704-464-8318.

Page 37: The International Art & Antiques Fair Ltd., at Harrod's in London, Nov. 12-17. Admission: £10 each; £18 for two; 011-44-71-734-5491. The International Fine Art and Antiques Dealers Show, the Seventh Regiment Armory in New York, Oct. 15-21, $15; 212-382-0969. **Paint-decorated furniture sale,** exhibit Oct. 16-22, sale Oct. 23—Sotheby's, 1334 York Ave., New York 10021; 212-606-7000. **Audubon traveling exhibit**—New-York Historical Society; 212-873-3400. La Ferme aux Grives, 40320 Eugenie-les-Bains, France; 011-33-58-05-06-07. **Karastan SisalWool Collection,** Broadloomed—Karastan Carpets (T), PO Box 27050, Greensboro, NC 27425-7050; for stores: 800-856-6033. **Linen,** The Royal Collection by Paul Mathieu and Michael Ray for Donghia Textiles, 51" w.; in Anna, Isabella (shown), Josephine, $113/yd.—Donghia Textiles (T), 485 Broadway, New York 10013; 212-925-2777. The International Center for Antiques & Arts, a division of The World of Interior Design, Inc. (R), 216 Central Park Ave., White Plains, NY 10606; for information: 914-946-5577.

30 GENERALLY WHITE **The Bellport General Store,** 125 Main St., Bellport, NY 11731; 516-286-3015.

32 ECHOES OF EMPIRE "The Age of the Baroque in Portugal" (11/7/93-2/1/94) at the National Gallery of Art, Washington, DC; 202-737-4215. Sponsored by Pacific Telesis Foundation, Espirito Santo Financial Holding S.A., Banco Comercial Portugues, Banco Totta & Acores, the Calouste Gulbenkian Foundation.

32 ADDED ATTRACTIONS *Page 62: Architect:* **Robert L. Harper,** FAIA, Centerbrook Architects & Planners, Box 409, Essex, CT 06426; 203-767-0175. *Project Manager:* **Leonard L. Wyeth,** AIA. **House size:** 2,500 sq. ft. **Lot size:** 1 acre. **Exterior materials:** Brick, painted wood trim. **Structure type:** brick masonry (existing) and wood frame, brick veneer (new). **Roof,** asphalt shingles. *Interior materials:* Gypsum wallboard, plaster on metal lathe (dome), painted wood trim. **Windows,** wood, double-hung and awning—Andersen Windows (M), Bayport, MN 55003; 612-439-5150. **Doors**—Morgan Products Limited (M), 601 Oregon St., Oshkosh, WI 54903; 414-235-7170. **French doors**—Torrington Millwork Company; 203-482-2105. **Floors,** select red oak strip flooring in family room. **Cabinets,** birch plywood, designed by architect (see address above) and site-fabricated. **Cabinet hardware**—Knape & Vogt (M), 2700 Oak Industrial Dr. N.E., Grand Rapids, MI 49505; 616-459-3311. **Hinges**—The Stanley Works (M), PO Box 1840, New Britain, CT 06050; 800-622-4393. **Locks**—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. **Fireplace,** brick, fire brick, slate clay tile flue liner, cast-iron damper, **chimney pot**—designed by architect. **Bathroom fixtures**—American Standard (M), 1 Centennial Plaza, PO Box 6820, Piscataway, NJ 08855; 908-980-3000 or 800-821-7700.

Pages 65: Architect: **Linda Serabian,** SOMA Architects, 1221 King St. Alexandria, VA 22314, 703-683-5226. *Landscape designer and contractor:* **Brad Decker,** Designer, Windy Hill Landscaping, Trappe, MD 21673, 410-820-7538. *Contractor:* Labest Company, Inc., Building and Remodeling, Oxford, MD. *House size:* 4,100 sq. ft. *Lot size:* 115' x 250'. *Exterior materials:* 7" siding, wood frame. **Roof,** asphalt shingle/Elk Prestigue, sable—Elk Premium Roofing, 216 Shelling Circle, Suite 201, Hunt Valley, MD 21031, 800-944-4344. **Exterior Stain,** Cape Cod Gray—Benjamin Moore (M), 51 Chesnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. *Interior materials:* ½" gypsum board. **Windows and doors**—Marvin Windows (M), 2020 Silverbell Rd, St. Paul, MN 55122, 800-346-5128. **Floors,** 3" oak strip floors with a whitewash stain. **Cabinets and all built-ins,** custom made by Rollin Browne—Browne & Co., Inc., 406 Brooklets Ave., Easton, MD 21601. **Paint,** Benjamin Moore (M), see address above. **Lighting**—Lightolier, 100 Lighting Way, Secaucus, NJ, 201-864-3000. **Hardware**—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94134, 415-467-1100. **Fireplace**—Heatilator, 1915 W. Sanders St., Mt Pleasant, IA 52641, 319-385-9211. **Custom-built millwork mantel and enclosure**—Browne & Co., see address above.

34 OPTIMISTIC ABOUT THE EVERYDAY **David Shaw Nicholls,** 55 Walker St., New York 10013; 212-226-0696. **Havana Night carpet** (in foreground), **Ganges Banks carpet,** $1,700 to $5,200; **Sikri Hiran dhurrie** (under Beast Aria table), $1,700 to $9,000—David Shaw Nicholls, see address above; SEE, Ltd. (R,T), 920 Broadway, New York 10010; 212-228-3600; Modern Living (R), 8125 Melrose Ave., Los Angeles, CA 90046, 213-655-3898; Repertoire (R), 560 Harrison Ave., Boston, MA 02118; 617-426-3865. **Seven Palaces china place setting** (flower pattern), $80/5-piece; **Mari china place setting** (sea pattern), $70/5-piece, both by David Shaw Nicholls and John Beckmann for Swid Powell; **Iris plate** (in background) available in November—Swid Powell (M), 213 E. 49 St., New York 10017; 800-808-SWID.

38 AS PRETTY DOES *Pages 98 to 105.* **Schuyler Field,** Schuyler Field Antiques (R), 203-966-6851. *Architect:* Louise Brooks, Gullans & Brooks Associates Inc., 203-761-9330. *Garden Design:* Maggie Daly and Mary Norton, Pickets: An English Garden Shop (R), 1894 Bronson Rd., Fairfield, CT 06430; 203-254-0012. **Slipper chair,** Jack Valentine's Morley glazed chintz—China Seas (T), 979 Third Ave., New York 10022, 212-752-5555. **Settee,** Wexford, discontinued; **tole aloe plant,** not available—Treillage, 418 E. 75 St., New York 10021; 212-535-2288. **Club chairs and window swags,** Ripley pink; **wallcovering,** Cole, Nouveau Lily, discontinued—Clarence House, 211 E. 58 St., New York 10022, 212-752-2829. **Chair slipcovers,** Bristol check—Brunschwig & Fils (T), 979 Third Ave., New York 10020; 212-838-7878. *Library.* **Slipper chair,** Oaktwig; **pillow,** Farah Red, Colefax & Fowler; **slipper chair,** Linton, discontinued, Colefax and Fowler—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. *Front hall:* **Wallpaper,** Balmoral Stripe, **chair cushions,** Old Rose—Cowtan & Tout, see address above. *Garden:* **Zinc obelisk**—Pickets: An English Garden Shop, see address above.

Pages 104 and 105: **Wallcovering,** Le Mariage de Figaro, blue toile, Pierre Frey—Clarence House, see address above. **Slipper chair,** Colefax Ribbon, Colefax & Fowler; **slipper chair,** yellow, Colefax & Fowler, fern glazed chintz—Cowtan & Tout, see address above. **Bedskirt & curtains,** Marlyn Park—Fonthill (T), 979 Third Ave., New York 10022. **Slipper chair,** brown & white—Rose Cummings (T), 1619 Park Ave., New York 10037; 212-234-1681.

106 PURE AND SIMPLE *Pages 106 to 113: Living room:* **Sofa** by Ben Baldwin, not available. **Armchairs,** Vicenza, #6310, by Ben Baldwin—Jack Lenor Larsen (T), 41 E. 11 St., New York 10003; 212-674-3993, showroom: 232 E. 59 St., New York 10022, 212-674-3993. *Dining room:* **Dining chairs** by Ben Baldwin, not available. *Bedroom:* **Armchair,** Warwick dining chair, #6109, by Ben Baldwin—Jack Lenor Larsen, see address above. **Outdoor furniture,** The 1966 collection by Richard Schultz—Richard Schultz Design (M), RD. 1, Box 88, Barto, PA 19504; 215-845-2419.

114 THE MILLER'S HOUSE *Pages 114 to 123.* **Timothy Mawson,** Timothy Mawson Books, Main St., New Preston, CT 06777; 203-868-0732. **Painted ceiling,** Carol Anthony—courtesy of the Maxwell Davidson Gallery, Fuller Building, 41 E. 57 St., New York 10022; 212-759-7555. **French bistro chair**—Timothy Mawson Books, see address above. **Quarter canopy bed,** Roger Gonzales, Kent, CT; 203-927-3891.

124 TIBET *Pages 124 to 129: Contributing designer:* **Paul Siskin,** Siskin Valls, Inc., 21 W. 58 St., New York 10019; 212-752-3790. *Painter:* **Ricardo Brisola Decorative Painting,** 622 E. 20 St., Apt. MF, New York 10009; 212-475-6848. *Contributing stylist:* **Carlos Mota,** 350 W. 55 St., Apt. 5E, New York 10019; 212-956-3986. *Bedroom:* **Table,** Rajastan, $4,750; **frame,** unpainted carved Rajastan, $1,450; **globe,** $9,500; **gold and alabaster vessel,** Huka base from India, $1,595—Sarajo (R), 98 Prince St., New York 10012, 212-966-6156. **Glass bowl; goblet with flowers**—Ann-Morris Antiques (T), 239 E. 60 St., New York 10022, 212-755-3308. **Candlestick,** $350; **chair** (with Tibetan fabric), $450—Jacques Carcanagues Inc. (R), 114 Spring St., New York 10012; 212-925-8110. **Throw,** $1,500—Do Kham (R), 51 Prince St., New York 10012; 212-966-2404. **Ornament,** $1,500—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021; 212-593-4341. **Sconces,** French iron and tole, gilt, $5,200/pr.—David Duncan Antiques (R), 227 E. 60 St., New York 10022, 212-688-0666. **Tibetan window fabrics**—The Tibetan Curtain and Tent Co. (T), a division of The Stephanie Odegard Co. (T), 200 Lexington Ave., Ste. 1306, New York 10016, 212-545-0069. **Rug,** old Tibetan rug, Shomick design, c. 1910, 3' x 5'8", $5,000—The Stephanie Odegard Co., see address above. **Globe clock; wicker chair; wall hanging,** not available. **Headboard fabric; bed cover,** handmade by Tibetan exiles in Nepal for House Beautiful, to order; **table,** beside bed, $2,500—The Stephanie Odegard Co., see address above. **Bed linens,** from the Tavarnalle Collection—Anichini (M), Rte. 110, Tunbridge, VT 05077; for stores: 800-553-5309. **Futon mattresses,** full size, $89-$229—Arise Futon (R), 265 W. 72 St., New York 10023, 212-496-8410. **Chair,** Indian, $625; **blue glass vase,** $250—Sarajo, see address above. **Yellow fabric** (on chair), from the Relaxed Linens Collection, $80/yd.—Donghia Inc. (M), 485 Broadway, New York 10013; 800-DONGHIA. **Drum,** $95; **shawls,** $55/ea—Do Kham, see address above. **Candlestick base** (with lampshade), $350—Jacques Carcanagues, see address above. **Beaded lampshade,** by Leucos, $585—through M.S.K. Illuminations, Inc. (T), 969 Third Ave., 2 Fl., New York 10022; 212-888-6474; Lee's Studio (R), 1755 Broadway, New York 10019; 212-581-4400. **Prayer table,** on left of bed; **chest,** on right of bed, $2,500-$8,000, **window hangings,** to order—Odegard & Roesner, see address above. **Three-tiered candlestick, Chamber,** $350; **teapot,** $450—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212-861-2345. **Decanter,** $1,425; **horn cups,** $475/set of 6—Robert Homma >

William Lipton, see address above. **Chair**—Jacques Carcanagues, see address above. **Prayer flags,** $5/15—Tibet (R), 212 W. 80 St., New York 10024; 212–873–9884. **Table,** $3,300—Sarajo, see address above. **Tablecloth,** by Paula Sweet, 60" sq., $135—Henri Bendel (R), 712 Fifth Ave., New York 10019; 212–719–1100. **Large glasses**—Ann-Morris Antiques, see address above. **Awnings,** to order—The Tibetan Curtain and Tent Co. (T), a division of The Stephanie Odegard Co., see address above. **Poolhouse exterior painted by**—Ricardo Brisola, see address above. **Umbrella,** $1,750—Do Kham, see address above. **Outdoor table and chairs**—Fortunoff (R), 1300 Old Country Rd., Westbury, NY 11590; 800–937–4376. **Ceramic plates,** $75/ea.—Gordon Foster (R), 1322 Third Ave., New York 10021; 212–744–4922. **Goblets**—Ann-Morris Antiques, see address above. **Flatware,** dark wood, $160/5-piece setting; light wood, $195/5-piece setting—Takashimaya New York, Inc. (R), 693 Fifth Ave., New York 10022; 212–350–0523. **Napkins,** Raffia, $20/ea.—Archipelago (M), 235 E. 11 St., 5 Fl., New York 10003; 212–254–8929. **Tibetan tent,** to order—Tibetan Curtain and Tent Co., a division of The Stephanie Odegard Co., see address above. **Tent structure**—John Black, 213 W. 79 St., #3B, New York 10024; 718–388–0153. **Table,** Rajastan, $1,620; **Urn planter,** $1,375—Sarajo, see address above. **Striped runner fabric,** Hamaca Rojo, Indian, $76/yd.; **striped cushion fabric,** Hamaca Rojo, Hamaca Verde, Hamaca Azul, $76/yd.; **solid pillow fabrics,** from the relaxed linens collection, Belgium, $80/yd.—Donghia Inc. see address above. **Salad servers,** by Izabel Lam, $135—The LS Collection (R), 765 Madison Ave., New York 10021; 212–472–3355. **Goblets**—Ann-Morris Antiques, see address above. **Tumblers,** small, $4/ea.; large, $4.50/ea.—Williams-Sonoma (R); for stores: 800–541–2233. **Pewter teapot,** $450; **plates,** $175—Katie Ridder Home Furnishings, see address above. **Blue ceramic platter,** $75—Gordon Foster, see address above. **Goblets**—Ann-Morris Antiques, see address above. **Tea bowls,** $50/ea.—Robert Homma William Lipton, see address above. **Wooden bowls,** $15–$50—Jacques Carcanagues, see address above. **Rugs,** from top: Nambu Thickma, $2,700; Takri 8, $5,900—Odegard & Roesner, see address above. Old Tibetan rug, Tiger design, $14,400—The Stephanie Odegard Co., see address above. Pangden design, $5,900—Odegard & Roesner, see address above. Old Tibetan tiger rug, 2'10" x 10" not available; old Tibetan tiger rug, 2'9" x 5'2"—The Stephanie Odegard Co., see address above. Belak design, in brass color, $1,650; old Tibetan Tiger rug, $19,200; Belak design, wine, $8,800—Odegard & Roesner, see address above.

130 BLUE-RIBBON ROOMS *Pages 130 and 131:* **The Decorator Show House of the Women's Committee for the National Symphony Orchestra, Washington, DC**—Sarah Boyer Jenkins & Assoc. Inc., 8520 Connecticut Ave., Ste. 101, Chevy Chase, MD 20815; 301–951–3880. **Console table; cocktail table; lyre-back chair; planters; sconces; standing sun sculpture** by Niermann Weeks; **brass armillary sphere**—J. Lambeth Showroom (T), Washington Design Center, 300 D St., SE, Washington, DC 20024; 202–646–1774. **Upholstered sofas, chairs and ottoman,** custom—Sarah Boyer Jenkins & Assoc. Inc., see address above. **Hand-painted floorcloth**—Warnock Studios (T), Elizabeth and Thomas Warnock, 3245 Nebraska Ave., NW, Washington, DC 20016; 202–537–0134. **Antique boxes**—Lawrence Lomax Antiques. Inc. (R), Wisconsin Ave., Chevy Chase, MD 20815; 301–656–1911. **Decorative pillows,** Stars, #92390—Schumacher (T), 939 Third Ave., New York 10021; 212–415–3900. **Woven wood blinds**—Webb Textile-Sarah Boyer Jenkins & Assoc. Inc., see address above. **Blind installation**—Richard Schmitt. **Border in floor of walnut, wenge and ash wood**—Nash Floors (T), 5040 Boiling Brook Parkway, Rockville, MD 20852; 301–881–0004.

Page 132: **Park Ridge Youth Campus Showhouse, Wilmette, IL**—Gary Paul Design, Inc., 740 West End Ave., New York 10025; 212–678–5007; 312–404–8700. **Wallpaper**—Chris Altshuler, Holly Hunt Showroom (T), 1728 Merchandise Mart, Chicago, IL 60654; 312–661–1900 **Carpet**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212–752–9000. **Chair** with leather cushion, reproduction Jean-Michel Frank lounge chair, Mattaliano—Holly Hunt Ltd., see address above. **Leather cushion**—Jack Lenor Larsen (T), 638 Merchandise Mart, Chicago, IL 60654; 312–644–0717. **Daybed,** Gary Paul Design—The Fine Line, 209 W. Illinois St., Chicago, IL 60610; 312–670–0300. **Sheets,** Royal Sateen by Crown Crafts—ABC Carpet and Home (R), 888 Broadway St., New York 10022; 212–319–7100. **Chest of drawers; charcoals; paintings; lighting**—Alan Moss, 436 Lafayette St., New York 10003; 212–473–1310.

Page 132: **The San Francisco Decorator Showcase 1993, to benefit San Francisco University High School**—John Wheatman & Associates, Inc., 1933 Union St., San Francisco, CA 94123; 415–346–8300. **Charcoal drawing** *Billy* by David Tomb, 1993; **bed,** custom; **bronze andirons; hearth and surround,** custom; **studded French game balls and custom mirror; carpet,** Corde from Avalon Group; **wooden Usu,** from the Philippines—John Wheatman & Associates, see address above. **Window treatment,** fireplace mesh—Blaze Fireplace (R), 424 Townsend, San Francisco, CA 94107; 415–495–2002. **Lounge chair,** La Scala, mohair by Gretchen Bellinger—Donghia (T), 2 Henry Adams St., Suite 299, San Francisco, CA 94103; 415–861–7717. **Standing lamp,** Chevrolet, by Mirak—Randolph & Hein (T), 101 Henry Adams St., San Francisco, CA 94103; 415–864–3550. **Throw,** by Jeffrey Aronoff—Sloan Miyasato (T), 2 Henry Adams St., San Francisco, CA 94103; 415–431–1465. **Stone pillow**—Japonesque Gallery (R), 824 Montgomery St., San Francisco, CA 94111; 415–398–8577.

Page 132: **The Litchfield County Designer Showhouse, Roxbury, CT**—Stingray Hornsby Antiques and Interiors (T), 59 E. 78 St., New York 10021; 212–988–5211; and PO Box 795, Watertown, CT 06795; 203–274–2293. **Furnishings; antiques and accessories**—Stingray Hornsby Antiques and Interiors, see address above. **Painting and wallpapering**—Steven Aldrich (T). 18 Grove Hill Rd., Watertown, CT 06795; 203–945–0819. **Wallpaper,** Large Stripe Birch, #9560/4—Clarence House (T), 211 E. 58 St., New York 10022; 212–752–2890. **Custom Interiors**—Anne-Monique Kalognomos (T), Bantam, CT. **Sisal and area rug**—Beauvais Carpet (T), 201 E. 57 St. New York, 10022; 212–688–2265. **Carpet installation**—Housatonic Valley Rug, Cornwall Bridge, CT; 203–672–6134 **Photographs**—Houk-Friedman Fine Arts (R), 851 Madison Ave., New York 10021; 212–628–5300.

Page 133: **The Southport Showhouse to Benefit the McGivney Community Center, Southport, CT**—Gomez Associates, Inc., 504–506 E. 74 St., New York 10021; 212–288–6856. **Paint**—The Donald Kaufman Color Collection (R), The Color Factory, 114 Palisade Ave., Englewood, NJ 07631; 201–568–2226. **Painting**—Dalma Decorative Painting (T), 430 Andre Ave., Northvale, NJ 07647; 201–768–5198. **Curtains**—Maury Shor, Inc. (T), 1056 Washington Ave., Bronx, NY; 718–993–0200. **Carpets**—Stark Carpet Corp. (T), 979 Third Ave., 11 Fl., New York, 10022; 212–752–9000. **Fernery stand; pedestal and round table**—Newel Art Galleries, Inc. (R), 425 E. 53 St., New York 10022; 212–758–1970. **Upholstered leather chairs**—Ronald Jonas & Son, Inc. (T), 44 W. 18 St., New York, 10011; 212–758–1970. **Leather on chairs**—Teddy & Arthur Edelman Ltd. (T), 979 Third Ave., New York 10022; 212–751–3339; or 800–886–8339. **Glass chemist's jars**—Thos. K. Woodward (T), 799 Madison Ave., New York 10021; 212–988–2906. **Candelabra and basket**—Marvin Alexander, Inc. (R), 315 E. 62 St., New York 10021; 212–838–2320. **Cornucopia**—Yale R. Burge Antiques (R), 305 E. 63 St., New York 10021, 212–838–4005. **Mirror**—Eli Wilner & Co. Inc. (T), 1525 York Ave., New York 10028; 212–744–6521. **Silver tray; needlepoint pillow; book caddy**—John Roselli (T), 523 E. 73 St., New York 10021; 212–772–2137. **Fire screen**—A & R Asta Ltd. (R), 1152 Second Ave., New York 10021; 212–750–3364. **Books and prints**—Stubbs Books and Prints, Inc. (R), 153 E. 70 St., New York 10021; 212–772–3120. **Swiss arm lamp**—Hinson-Hansen Lamps (T), 979 Third Ave., New York 10022; 212–355–5099. **Tables**—Gomez Associates, Inc., see address above. **Paintings**—Nancy Hoffman Gallery (R), 429 Broadway, New York 10012; 212–966–6676.

Page 134: **Junior League of Boston, Inc. Decorators' Showhouse, Boston, MA**—Richard C. Eustice, Atlantic House Limited, Interior Design & Decoration, 142 Commercial St., Boston, MA 02109; 617–367–8116. **Bed and window seat fabric,** Williamsburg Greenhow Stripe, #57170—Schumacher (T), 939 Third Ave., New York 10022; 212–415–3900. **Upholstery**—Decore Upholstering Co. Inc., 477 Harrison Ave., Boston, MA 02118; 617–542–1180. **Custom finishes**—The Workshop, Roger Stearns (T), 288 Shawmut Ave., Boston, MA 02118; 617–542–1180. **Shades**—E. School Design (T), 315 Wibird St., Portsmouth, NH 03801; 603–436–5669. **Coverlet; pillows**—Regina Bibb (T), 2 Roanoake Rd., Wellesley, MA 02181; 617–235–6158. **Painting**—Jim Clark Painting (T), 16 Mill Pond Rd., Sudbury, MA 01776; 508–443–9506. **Prints**—Galerie Mourlot (R), 119 Newbury St., Boston, MA 02116; 617– 536–1177. **Secretary**—Baker Furniture Co. (R), 1661 Monroe Ave., NW, Grand Rapids, MI 49505; 616–361–7321. **Federal breakfast table**—Brookline Village Antiques, 18 Harvard St., Brookline, MA 02146; 617–734–6071.

Page 134: **The Kips Bay Boys' and Girls' Club, Decorator Showhouse 1993, New York**—Peter Moore Associates, Inc., 308 E. 84 St., New York 10028; 212–861–5544. **Painting above sofa** by Ross Bleckner. **Photographs**—Chris Makos, 123 Watts St., New York. **Installation**—Operatives, 315 E. 84 St., New York 10028; 212–737–5485.

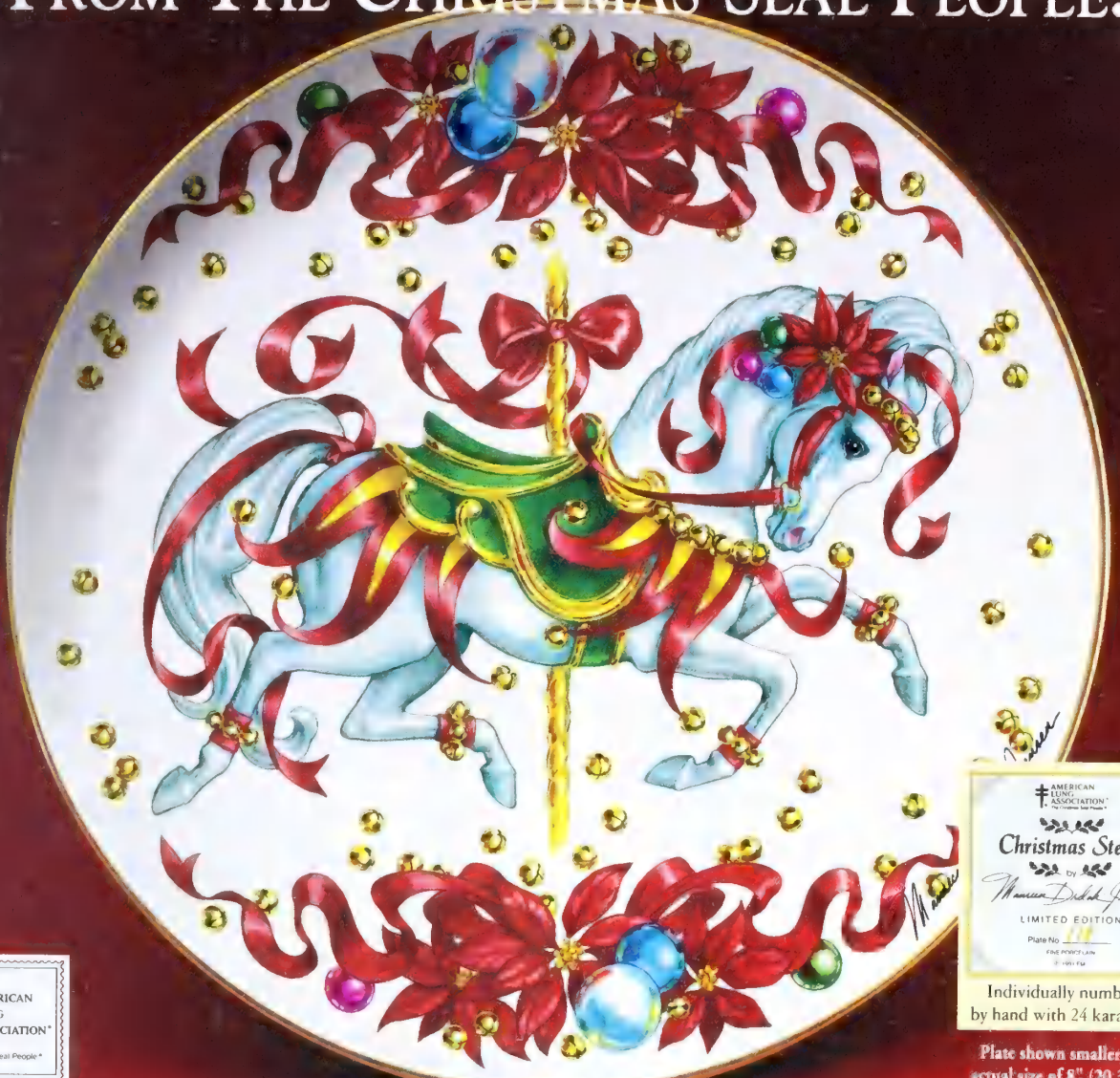
Page 135: **The Junior Committee of the Atlanta Symphony Associates 1993 Decorators Show House, Atlanta, GA**—Jane Williamson Antiques and Design, 77 E. Andrews Dr. NW, Ste. 321, Atlanta, GA 30305; 404–261–1081. **Chairs; chandelier**—Travis Antiques, Atlanta Decorative Arts Center, Atlanta, GA 30305. **Custom shades**—Carolyn Uhl, Sun Lighting (R), 4990 Roswell Rd, Atlanta GA 30305; 404–257–0043. **Floral arrangements**—C.J. Forest & Co. (R), 176 Peachtree Hills Ave., Atlanta, GA; 404–816–8833. **Custom mini-shades**—Lannie Hampson (T). **Bed linens**—Cece Easter for Belle Chambres (R), Interiors Market, 55 Bennett St., Atlanta, GA 30309; 404–231–4147. **Chest of drawers**—A.M. Antiques, Atlanta Decorative Arts Center, 351 Peachtree Hills Rd., Ste. 227, Atlanta, GA 30305; 404–231–4147. **Botanicals**—Trowbridge Gallery (R), 2300 Peachtree Rd., Atlanta, GA 30305; 404–352–8080. **Tea service**—Regalo Antiques/Carol Klotz Interiors (R), 8 Kings' Circle, NE, Atlanta, GA 30305; 404–237–4899. **Trimming on dust skirt; bed canopy; chair**—Hanover, Travis & Co. **Wallpaper,** Lyall, Colefax & Fowler, not available; **bed canopy and chair chintz;** Gallica, Colefax and Fowler, # 1070-01; **canopy lining,** Cotton Plaid Taffeta, # 66-6; **bench cushion;** Eaton Check, #S1001-12, Colefax & Fowler; **curtains,** Verzier Plaid #6237, Fringe, Louisa, #920-3—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212–753–4488. **Dressing table fabric,** Colefax Ribbon pink—Colefax & Fowler, see address above.

Page 135: **The Junior League of Hartford Showhouse '93**—Charles Spada Interiors, 65 E. India Row, 2H, Boston, MA 02110, 617–723–5133. **Alabaster lamps; urn tables; cherub charcoal drawing; painted fauteuil; and all other antiques and accessories not listed otherwise**—The Business in the Barn (R), 32 Town St., Hadlyme, CT 06439; 203–526–3770 **Chaise**—Marcoz, Inc. (R), 177 Newbury St., Boston, MA 02116; 617–262–0780. **Mohair throw**—Shecter-Martin, Ltd. (T), 1 Design Center Place, Ste. 111, Boston, MA 02210; 617–951–2626. **Italian chalk nude**—Morelock (R), 19 Main St., Essex, CT 06426; 203–767–0212. **Fabrics**—Decorators Walk (T), 1 Design Center Place, Boston, MA 02210; 617–451–2464. **Curtains; dust ruffle**—Tunk City Decorators Workshop (T), 14 Wright Rd., Danielson, CT 06239; 203–774–3618. **Bed linen and pillows** Scandia Down, 981-A Farmington Ave., West Hartford, CT 06107; 203–236–6106. **Carpet**—Boston Carpet (T), 519 E. 2 St. Boston, MA 02127; 617–268–5393. **Decorative painting**—James Herbst, 9 Malcolm Rd. Cambridge, MA 02138; 617–661–6128. **Painting**—Peter Fell & Joseph Szpakowski (R), 465 Newfield St., Middletown, CT; 203–346–5857. **Decorative furniture painting**—Gerard Wiggins (R), 27 Rose St., Somerville, MA; 617–623–5027. **Framing**—Roger Lussier Gallery (R), 168 Newbury St., Boston, MA 02116; 617–536–0069.

Page 136: **The Historic Preservation Council for Tarrant County Designer Showhouse, Fort Worth, TX**—Charlotte Comer Interiors & Collectibles, 1313 Slocum, Ste. 102, Dallas, TX 75207; 214–748–1933. **Fabric for chairs; corner chair; and curtains,** #1-2495-23-0—Westgate (T), 1000 Fountain Parkway, Grand Prairie, TX; 800–527–6666. **Tablecloth,** #8556-02—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212–838–7878. **Curtain hooks; white service plates; antique and slipcovered chairs; antique tables; corner chairs; buffet with china; Cassell's chicken prints; wood tray; antique lace; antique silverware**—Charlotte Comer Interiors and Collectibles, see address above. **Lighting**—Design Lighting (R), 1311 Inwood Rd., Dallas, TX 75247; 214–638–1331. **Painted ceiling**—Jacques Lamy (T), 1607 Dragon St., Dallas, TX 75207; 214– 747–7611. **Plates on china rack**—Crate & Barrel Outlet Store (R), Inwood Trade Center, Dallas, TX 75247; 214–634–2277. **Plates on table**—Williams-Sonoma, Inc. (R, MO), 100 Northpoint, San Francisco, CA 94133; 415–421–7900. **Slipcovers**—Kerry Nienas Collection, 1313 Slocum #102, Dallas, TX 75207; 214–741–7317. **Curtain workroom**—Wanda S. Clary, 5032 Fairfax, Fort Worth, TX 76116; 817–732–8108.

Page 136: **Women's Committee of the Richmond Symphony Designer House, Richmond, VA**—Anu Palo Interiors, 1223 Wilmer Ave., Richmond, VA 23227; 804–266–2292. **Beds**—Dove Nest Antiques/Susan White, 12744 River Rd., Richmond, VA; 804–784–3839. **Chairs**—Jerry Draper Furniture Maker, 2060 Strawberry Run, Crozier, VA, 23039; 804–784–3993. **Chair carving,** Man in the Moon—Ray Brice Design, PO Box 29, N. East, MD 21901; 416–287–5372. **Child's bookcase and table**—Southern Cabinetry/Winn Will, 1721 Summit Ave., Richmond, VA 23230; 804–353–3301. **Books**—Narnia Children's Books, 2927 W. Cary St., Richmond, VA 23219; 804–353–5675. **Toys**—Toymaker of Williamsburg, 1215 E. Cary St., Richmond, VA 23219; 804–783–1744. **Wall sconce**—Fabby Lighting, 450 S. Labrea Ave., Los Angeles, CA 90036; 213–939–1388. **White linen panels**—Gerda Klaar, 122 Ivalmer Rd., Toronto, Ontario, M5R2X9 Canada. **Stars; quilt; ceiling paper**—Anu Palo Interiors, see address above. **Pillows**—Specialty draperies, 3009 Lincoln Ave., Richmond, VA 23223; 804–264–4644. **Painting and ceiling paper installation**—Proud Performance/Dan and Grace Porte, 8216 Ireton Rd., Richmond VA 23228; 804– >

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262–1448. **Installation**—E.W.B Inc./ Chip Barradale, PO Box 17020, Richmond, VA 23226; 804– 235–4371.

138 MIDWESTERN HERITAGE *Pages 138 to 143: Architect:* **Stephen F. Byrns,** Byrns, Kendall and Schieferdecker Architects, 11 W. 25 St., New York 10010; 212–807–0127. *Landscape architect:* **Stephen F. Byrns,** see address above. *Contractor:* **L. Norman Graham,** 4635 Cedar Trail, Stevensville, MI 49127; 616–429–8260. *House size:* 5,240 sq. ft. *Lot size:* 100 x 850 ft. *Structure type:* wood frame. *Exterior materials:* white cedar shingles. *Roof:* red cedar shingles—Glenlord Home Center (R), 2312 W. Glenlord Rd., Stevensville, MI 49127. *Interior materials:* ⅝" gypsum wallboard. **Windows**—Marvin Windows (M), Warroad, MN; 800–346–5128. **Doors and cabinets,** custom, quarter-sawn white oak and bird's-eye maple—Monticello Design and Manufacturing (M), 224 E. Livingston, Monticello, IL 61856; 217–726–9656. **Hardware**—Baldwin (M), 841 E. Wyomissing Blvd., Reading, PA 19612; 215–777–7811. *Living room with bay windows:* **Floor,** red oak. **Chair fabric,** Guadeloupe; **window seat fabric,** Teton—Donghia (T), 485 Broadway, New York 10013; 212–925–2777. **Arts & Crafts pillows**—Woodbridge Antiques (R), 14 Lattin Dr., Yonkers, NY 10703; 914–963–7671. *Living room with fireplace:* **Fireplace,** Bluestone—NY Quarries (M), RT. 111, PO Box 43, Alcove, NY; 516–756–3664. **Rug**—Elizabeth Eakins (R), 21 E. 65 St., New York 10021; 212–628–1950. **Pillows**—Richelieu, Fortuny, Inc. (T), 509 Madison Ave., New York 10022; 212–753–7153. **Turquoise throw**—Hermès, 11 E. 57 St., New York 10022; 212–751–3181. **Vase**—Days of Yore Antiques (R), 217 State St., St. Joseph, MI; 616–983–4144. *Powder room:* **Floor,** Fior di Pesco marble—Marble Technics Ltd. (M), 150 E. 58 St., New York 10155; 212–750–9189. **Mirror**—Margot Johnson Antiques (R), 15 E. 68 St., New York 10021; 212–794–2225. **Wallpaper,** Romagna Perugia, #W233A—Osborne & Little (T), 979 Third Ave., New York 10022; 212–751–3333. **Sink,** Belle Epoque—Hastings Tile (T), 230 Park Ave. S., New York 10003; 212–674–9700. **Fittings**—Kraft Hardware (M), 306 E. 61 St., New York 10021. *Library:* **Fireplace,** Red Verona and Rouge Antique marbles—Hakon Inc. (M), 2 Penn Pl., Pelham Manor, NY 10803; 914–738–3168. **Rug**—Elizabeth Eakins, see address above. **Sconce** by Liberty—Woodbridge Antiques, see address above. **Morris chair and ottoman**—Gallery 532 (R), 520 Amsterdam Ave., New York 10024; 212–496–9794. **Yellow throw**—Hermès, see address above. *Dining room:* **Wallpaper,** Persis—J.R. Burrows & Co. (T), 818 Centre St., Jamaica Plain, MA 02130. **Chandelier** by Leleu—Artisan Antiques (R), 81 University Place, New York 10012; 212–353–3970. **Bowls; pitcher**—Days of Yore Antiques, see address above.

144 FORNASETTI *Pages 144 and 145:* **Fornasetti designs**—Barneys New York (R), Madison Ave. at 61 St., New York; 212–829–8600.

Pages 146 and 147: **Fornasetti fabrics and furniture available to order through**—Blumenthal Inc. (T), 979 Third Ave., New York 10022; 212–752–2535. **Antique books**—Imperial Fine Books (R), 790 Madison Ave., New York 10021; 212–861–6620. **Crown; Stair Pediment**—John Rosselli International (T), 523 E. 73 St., New York 10021; 212–772–2137. **Gold ball**—Joseph Biuno, see address above. **Musical instrument fabric,** #FF40A, $135/yd.—Blumenthal, Inc., see address above. **Sun teacup set** in black, white and gold, $1,000; **Cutlery/Malachite tray,** 10" x 23", $650—Barneys New York, see address above. **Handprint wallpaper,** Sun and Moon black/gold, Kabuki, #FP002, 27" w., $90/5-yd. roll—Blumenthal, Inc., see address above. **Pompeiana screen,** in red; **Face Card plate,** in black and white; City of Cards plate, from a set of 12; **Theme and Variation face plate; City of Cards screen,** 80" x 80" on casters; **Eyes teapot; Tickets writing desk,** black and white; **Architecture teacup set; ties; Theme and Variation plate**—Barneys New York ,see address above. **Architecture fabric,** #FF15C, in black and white, $112.50/yd.—Blumenthal, see address above. **Corinthian column chair,** w/gold; **Music chair,** wood; **Library screen; Books desk**—Blumenthal, Inc., see address above. **Obelisk lamps**—Barneys New York, see address above. **Roman foot**—Ercolé (M), 186 E. 2 St., New York 10009; 212–529–6128.

148 CHEZ DANIEL *Pages 148 to 151: Restaurant:* Daniel, 20 E. 76 St., New York 10021; 212–288–0033.

156 A LA CARTE **All-Clad Stainless pan,** $80; **sauté pan** with lid, $146—at department stores. **Champion juicer,** $190—Zabar's (R), 2245 Broadway, New York 10024; 212–787–2000. **Häagen-Dazs Frozen Yogurt** Raspberry Rendezvous and Orange Tango, $2.79/pint. Wayne Nish, co-owner and chef of March Restaurant, 405 E. 58 St., New York 10022; 212–838–9393. *Cooking with Master Chefs* hosted by Julia Child, beginning October 2 (check local listings).

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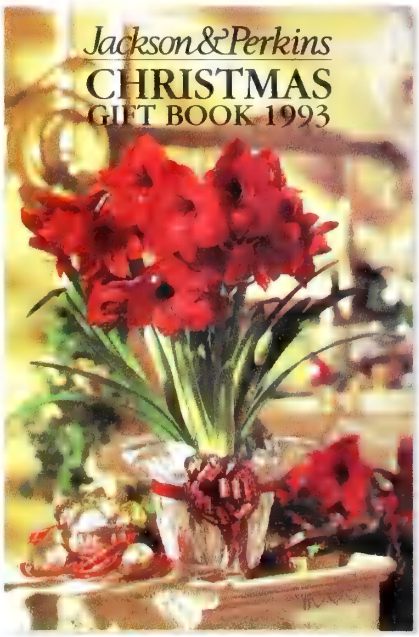
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Continued from page 93

Williams helped define the Hollywood Regency style, which had an airy, stage-set glamour. The style became stagier after the war—an example was Perino's, the swanky Williams-designed Wilshire Boulevard restaurant. His Polo Lounge at the Beverly Hills Hotel and coffee shop at the Ambassador Hotel were tastefully sensuous, with sinuous curves.

Other buildings owed more to modernism, such as his low-slung residence for Lucille Ball and Desi Arnaz and the sleek tennis clubhouse he created with A. Quincy Jones, both in Palm Springs. He helped design L.A. International Airport's futuristic theme building, with its circular restaurant balancing on spidery concrete legs.

Williams headed a team that made the most of a tight budget for the modernist Pueblo del Rio housing project (1942), a scheme of two-story units with individual gardens. He also designed the 1,110-unit Nickerson Gardens project in Watts. "He never lost sight of the importance of affordable housing," says Hudson. "He believed you should give something back to your community."

In 1945, at the height of his career, Williams employed 51 people in his Wilshire Boulevard office, and had clients from Washington, D.C., to Bogota, Colombia. By the time he retired in 1973, he had designed some 3,000 projects. After a 1989 *L.A. Times* article, Hudson received more than 500 letters about her grandfather's work. Her next project, a Williams biography for young readers titled *The Will and The Way*, will be published early next year by Rizzoli.

In the end Williams became the role model he himself had lacked. Soon after his retirement, black architects from all over the country joined former clients at a banquet in his honor. One was L.A. architect Robert Kennard. "I became an architect because of his example, and worked with him years later," he says. "Politically, we were poles apart, but Paul Williams had a lot of class. He gave us all something to be proud of." ■

Jeff Book writes about architecture and other subjects from Los Angeles.

Continued from page 118

with the flow." The flow involves an exquisite palette rigorously wielded. Last year all the gardens, borders, window boxes and potted plants shared only two colors in varying blends and degrees of intensity: red and blue. Imagine the color combinations: magenta, fuchsia, pink, plum, mauve, raspberry, lavender, purple—with punctuation of white. Imagine the plant combinations: geraniums, artemesia, sweet-peas, sweet woodruff, nicotiana, marguerites, clematis, lilies, snakeroot, heliotrope, lantana, snapdragons, Chinese forget-me-nots, verbena, passion-flowers, red-stemmed dogwood, grasses, eucalyptus, morning-glories. There was a single exception, "the hot garden." This border was a bow to Hammer, who was born in Kansas and still has a soft spot for August prairie colors—vivid yellow and orange and red hibiscus, plume poppies and coreopsis.

Inside the house are collections: Hammer's primitive seminary and children's school paintings from the 19th century, Mawson's various collections of ephemera, ranging from seed packets to the elegant components of an elaborate miniature lead garden, also 19th-century British tinsel pictures of actors, and an astonishing range of toy theaters and sets mounted on cardboard.

"I'll try to tell you why I like this house," confides Mawson, now in the final stages of a book he has been writing for the last year, appropriately titled *The Garden Room* (for Clarkson Potter, due out next spring). "I like its irregular shape and little oddities. The refreshing thing is you feel you can do anything you like here. And because we're working on a budget, we've had to be creative. You learn to hone down, to be careful about what you buy and put together."

He pours another cup of tea out of a bizarre chipped quasi-Majolica teapot with a salamander on its crest, and you agree absolutely. And hope that maybe you'll be one of the lucky ones who gets to stay on for dinner. ■

Brooke Hayward's best-seller Haywire *was about growing up in Hollywood. She often writes about decorating.*

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(Continued on page 178)

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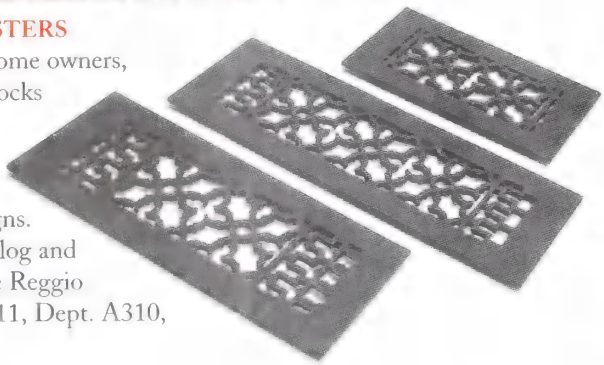


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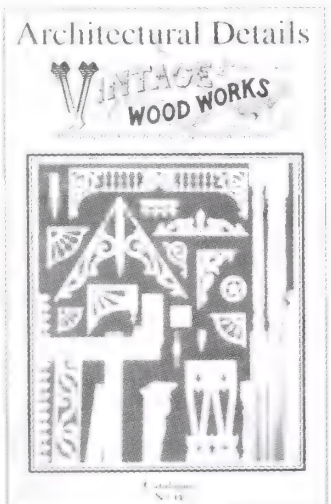
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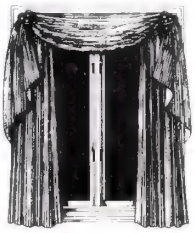


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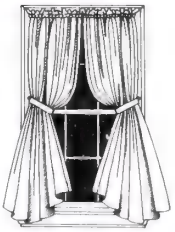
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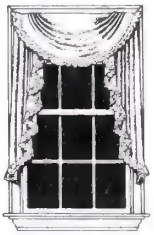


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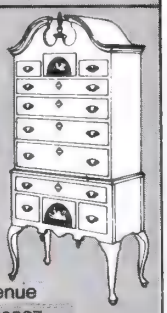
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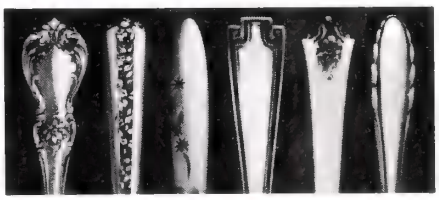
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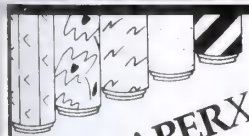
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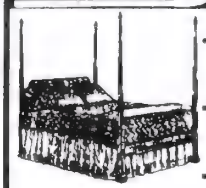
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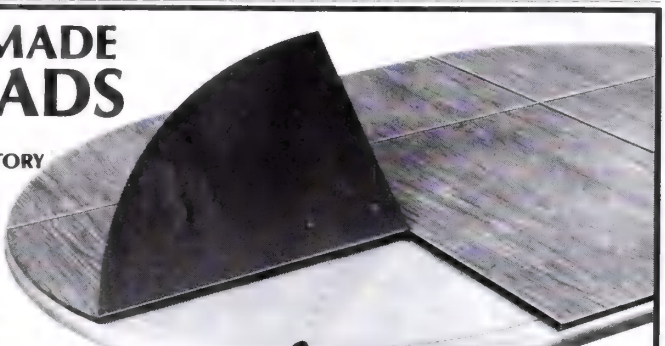
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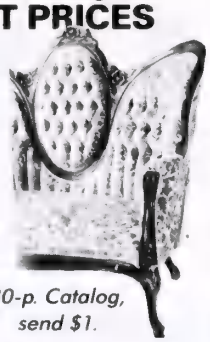
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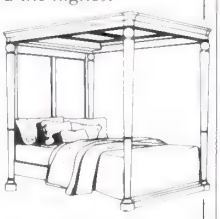


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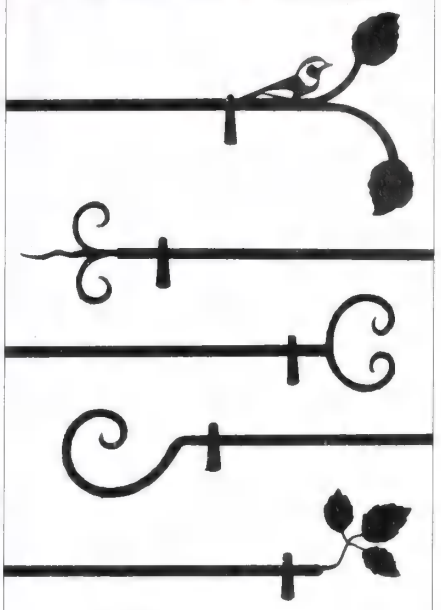
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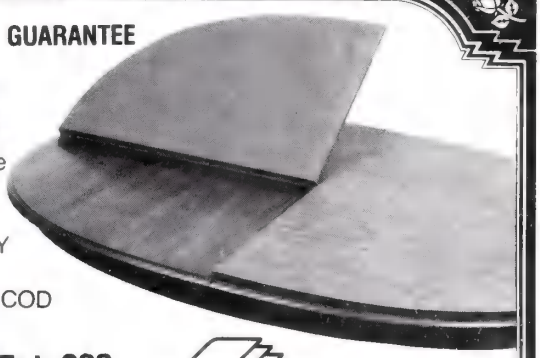
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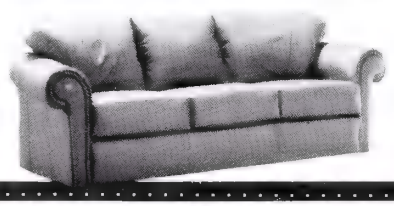
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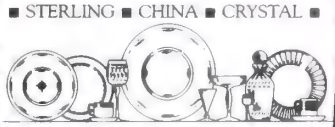
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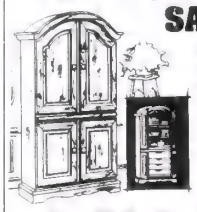
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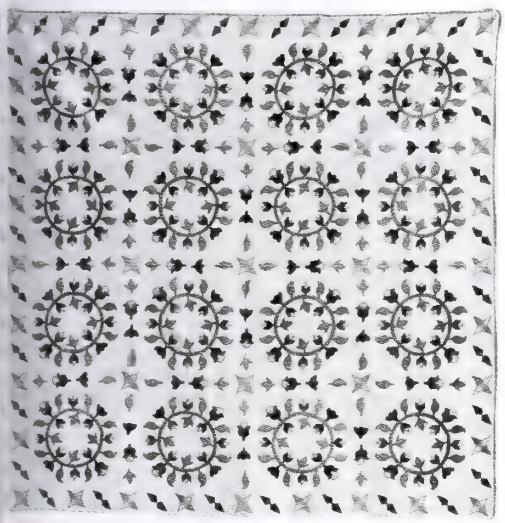
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The name of the rose

BY DEE HARDIE

My roses have never entered a flower show, but from June through the end of October we go on the road together. I don't need any blue ribbons to know these roses are my prizes, and I can't bear to leave them home alone. I may forget my toothbrush, but I never forget my roses. Whether Tom and I travel by car or by plane, I pack as many roses as possible into a large antique pitcher half filled with water and carry them in a green canvas bag that I keep steady at my feet. It is as simple as taking them by hand from one room to another at Thornhill.

It works, and what an entrance we make. Invariably our hosts for the weekend reach out for the bouquet even before they give us a welcoming hug. My roses make friends so easily. Our visit always starts off with the right scent, thanks to Queen Elizabeth, Charlotte Armstrong, Fragrant Cloud and other rosy companions.

Once we return to Thornhill my first stop, even before I leaf through the mail or unpack my suitcase, is my rose bed. I snip off those that have obviously missed me and faded away, and then I cut those in full bloom to make home seem home again. I line them up one by one—Garden Party, Audrey Hepburn, Pristine, Cary Grant—on the living room mantel in narrow vases, or sometimes in small white French mustard jars. Then I arrange bunches throughout the house, from the kitchen to our bedroom.

I've always enjoyed giving away my roses, as well as dressing our own house with them, but this is the first year I have actually started wearing them myself. It

From June through October, whether I travel by car or by plane, I may forget my toothbrush, but I never forget my roses

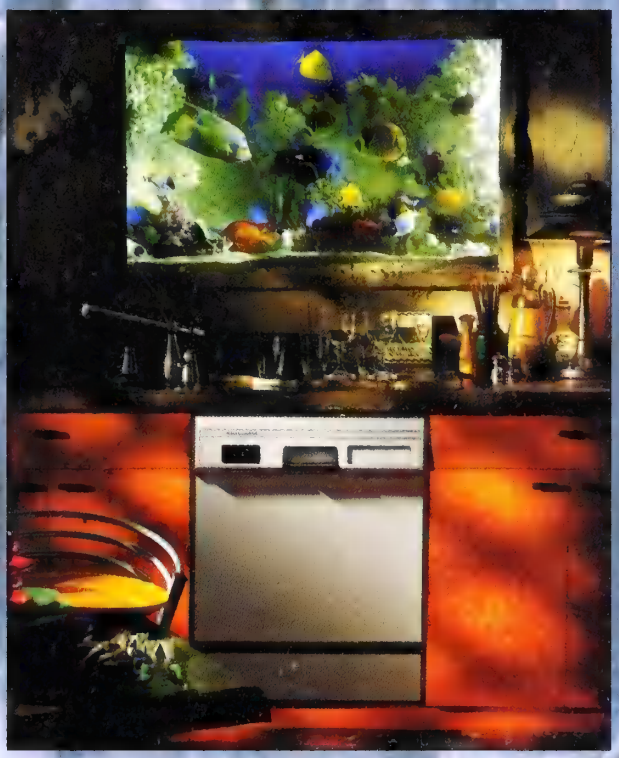
all began when our daughter Louise gave me a gift of a silver pin, once the handle of an antique dinner knife. An artisan in San Antonio, where Louise and her husband, Bill, attended a medical meeting, had hollowed out the handle and attached a clasp.

I wear this silver pin almost every day. I add a little water, put in a rose of my choice, and away we go—to the grocery store, to lunch, to church, everywhere. And I notice that people look at me differently these days. They all seem to smile at my rose, and then at me. Several Sundays ago after church, a little girl of about five told me she liked my rose. Of course I gave it to her. I couldn't resist. That's what often happens: I leave with a rose and come home with an empty silver knife handle.

My other new fashion accessory is a large straw hat. I haven't worn hats in years, but I was seduced the moment I saw this one. Guess why! The brim of this chapeau is covered with a garden of red roses and their greenery, fake but fine and natural looking. And I add to it. Into the broad red ribbon that surrounds the crown, I tuck in four or five dusky pink roses from the bush that was standing at Thornhill when we first arrived almost four decades ago. I have worn this hat to six gala wedding receptions in the past few months, and we had a wonderful time. Susie, mother of one of the brides, just told me that in their wedding reception video a rose-crowned hat keeps bobbing up and down on the crowded dance floor. Guess who!

Over the years I have often been asked the name of this particular dusky pink rose, which has many petals tightly wrapped. I used to say, "I don't really know, it's just an old-fashioned rose." But it is more than that. It is faithful, hardy, and there for me all summer and into fall. This season, since the rose has received more attention because of The Hat, I have decided to give it a proper name, a name it deserves. When asked I now say with pride, "It is the Thornhill Rose," and then my flower-decked hat and I bow and waltz on to another new adventure. ■

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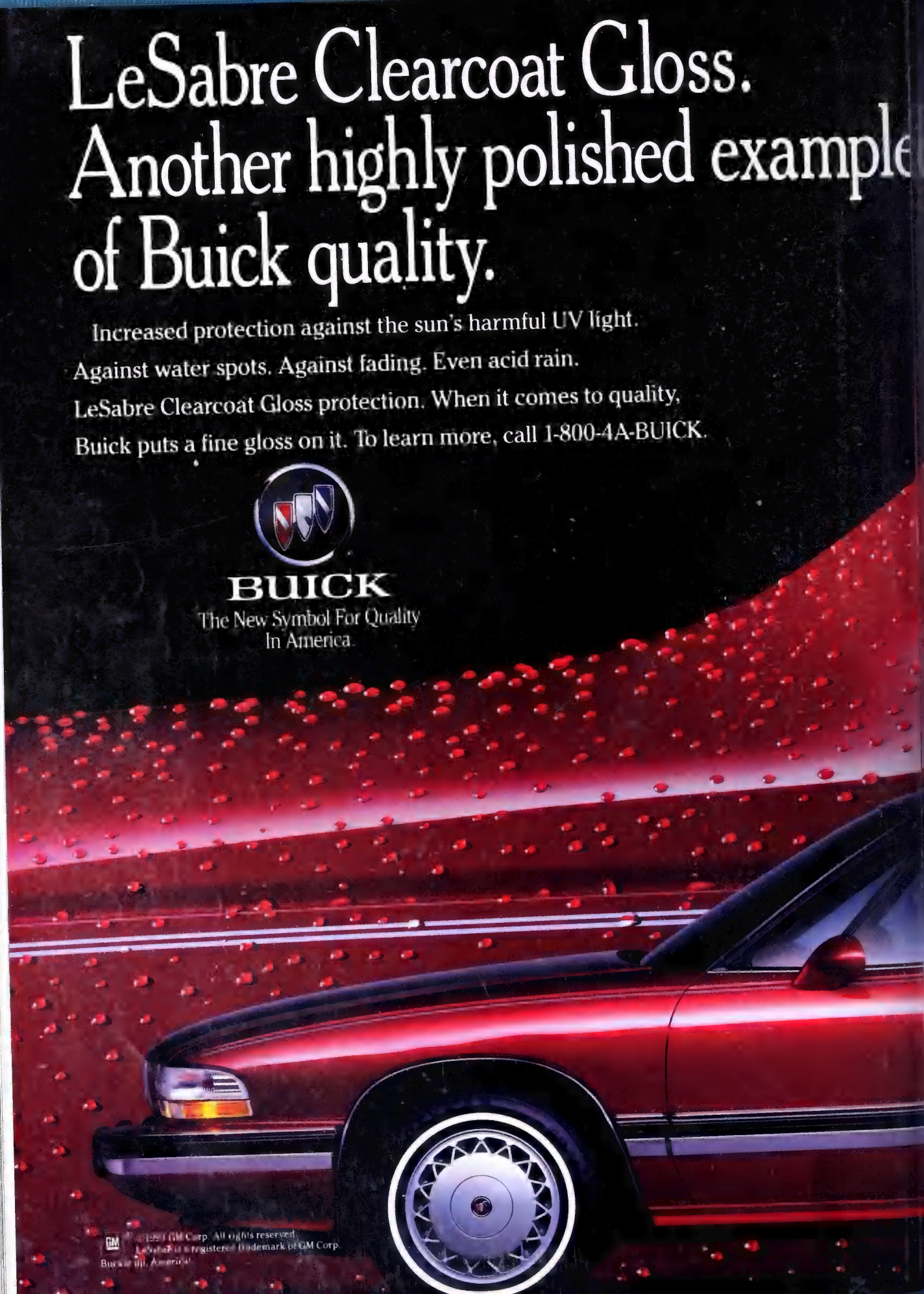
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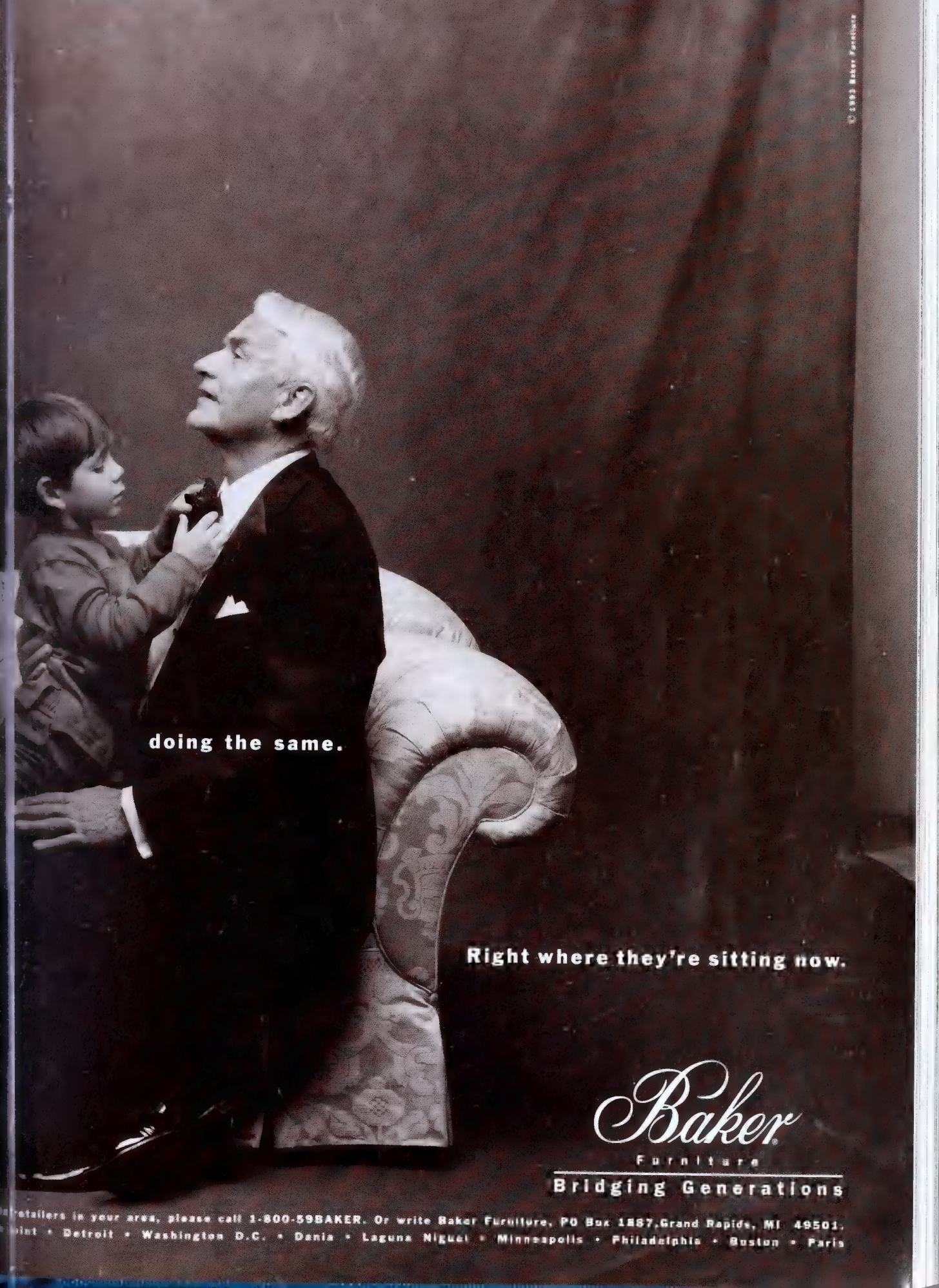
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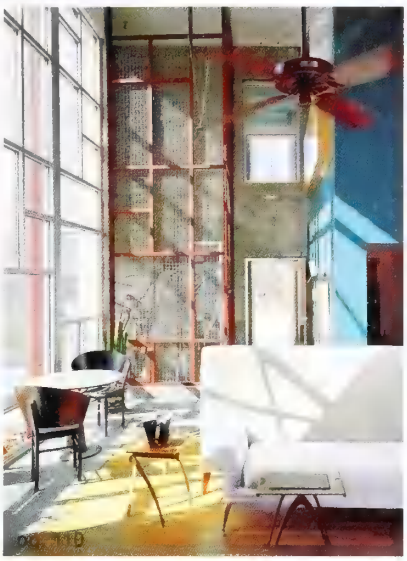


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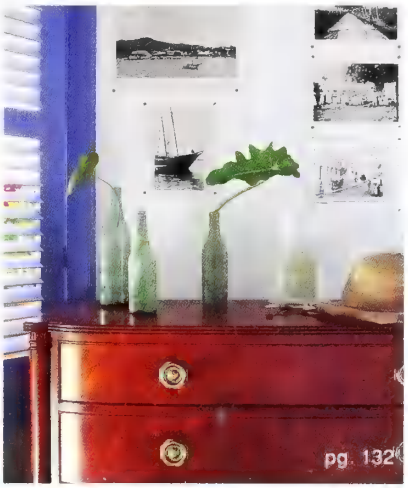
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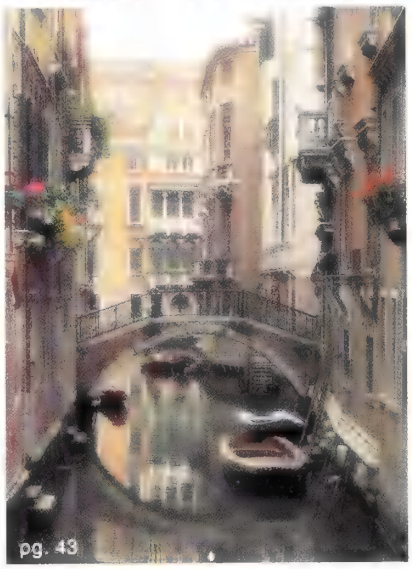
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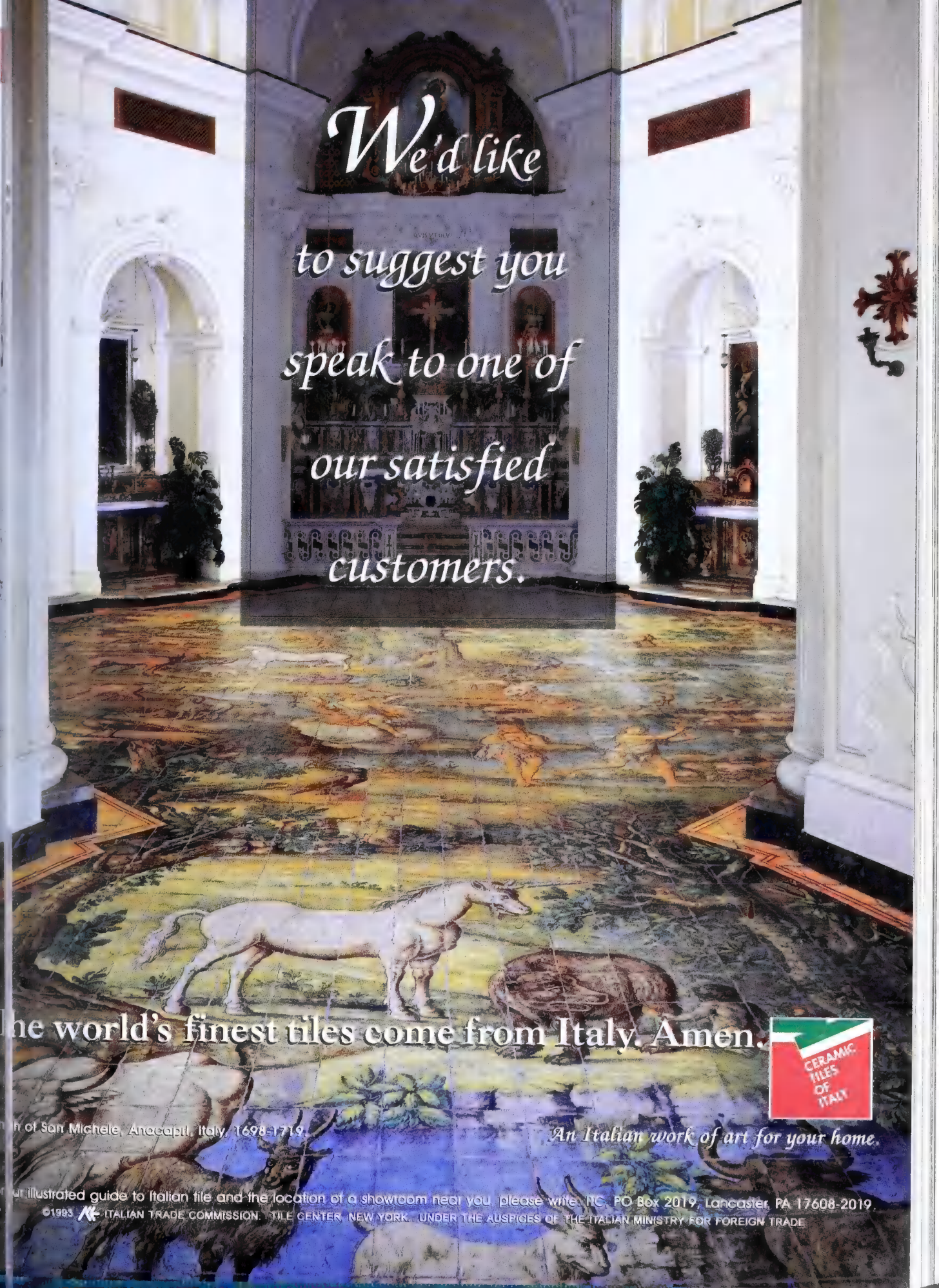
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Stardust

BY JILL SCHARY ROBINSON

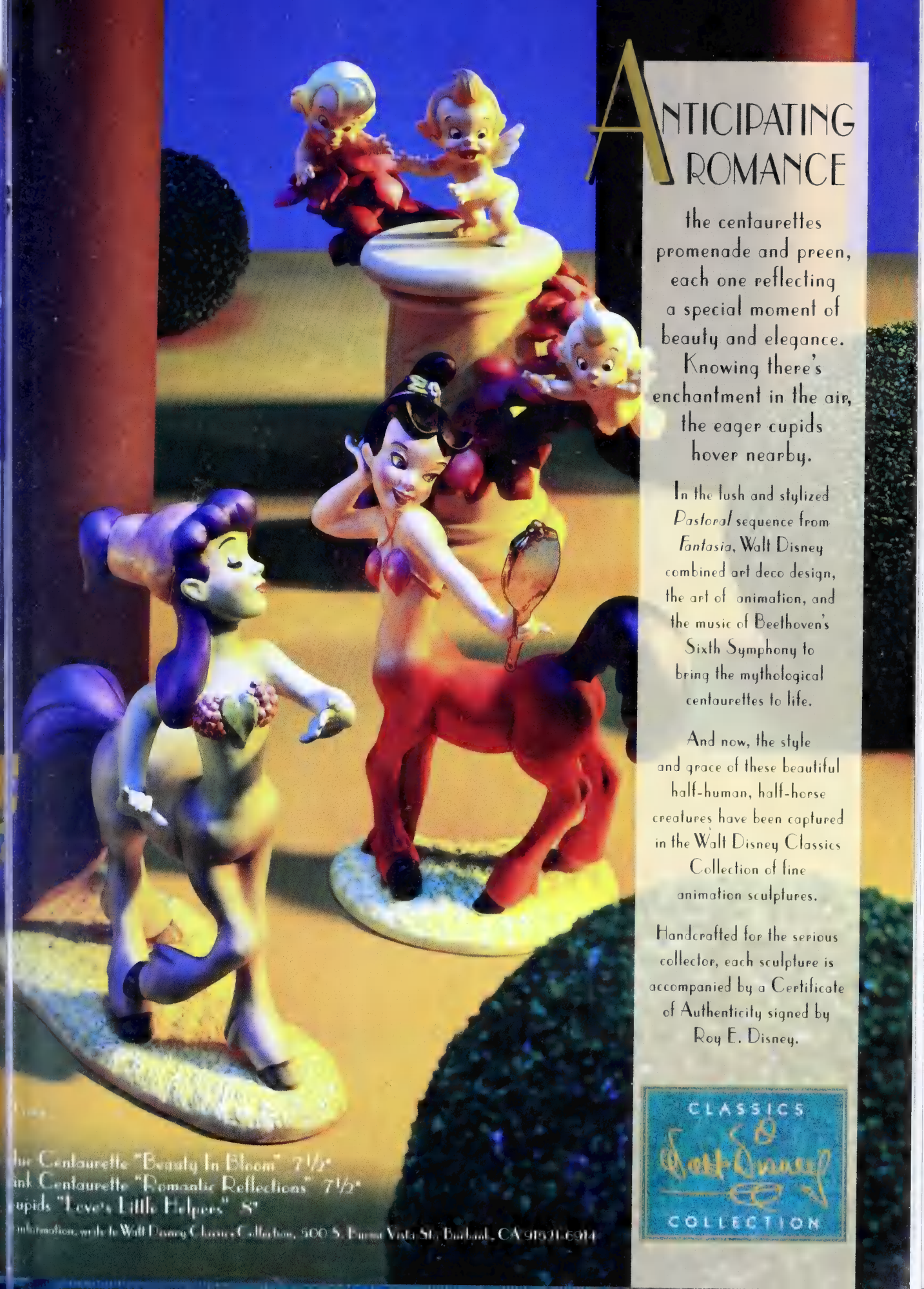
The other night I dreamed I was driving down Marlboro Street with that lift of anticipation I always felt coming home. Suddenly the sky went dark and I saw the house was gone. In its place there was a carnival—no people, just twirling lights and colors—and I never missed anything in any real moment as much as I missed that house in that dream.

Hollywood may seem like a carnival no matter how I describe it, but it was the only reality I knew, and when we moved away from the house I grew up in I remember my father saying, "To be a survivor, you don't look back." My mother responded, "Women can always look back, women are stronger. Men are little boys." Nothing frightened my mother.

It was far more difficult for my father to give up the house, even though he was in New York rehearsing *Sunrise at Campobello* while my mother supervised the move. My father wrote the hit play about Franklin Delano Roosevelt, and brought him back to Broadway, where he had begun his care as a playwright and producer.

The house isn't really gone. Not long ago, I saw an ad for in *The Hollywood Reporter*; the asking price was $3,950,00 My father, Dore Schary, who ran RKO in the forties a MGM in the fifties, and my mother, the painter M. Sv bought this house for $25,000 in 1941, just after Pearl Harb from a man who believed California was going to be invad the day after tomorrow.

My sister and brother and I would start to smile and c hearts would start to pound whenever the station wagon were riding in accelerated up Marlboro Street. It never seem like an ordinary return home. Even if we had only been school (and I went there as little as possible), even if we h only biked down the street, we would come back to ne Spencer Tracy is here for a talk. Walter Plunkett is bringi over sketches of Elizabeth Taylor's outfits for *Raintree Coun* Loretta Young is here with her daughter. Sinclair Lewis is the library working on his script (Do not go in, he detests ch dren). Young Senator Jack Kennedy is rehearsing his introdu tion to a film for the convention. Cary Grant is coming to ca Peter Ustinov doing his imitation of Senator Joe McCart after we see the rough cut of *Quo Vadis*. Johnny Green is pl ing the new score for *Easter Parade*, waiting for Judy Garla who is late (she's the only one my father ever waits for). W would not come home eagerly, who could go to school?



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Sunday parties began early with men playing tennis. Throug my window, I'd hear the skid of tennis shoes, and I'd imagine th men tensing their thighs, leaping up as they'd go for the bal

My attendance at school was very sketchy because I had asthma. Asthma was a far more difficult illness then, before Ventalin, and I spent many nights dealing with my difficulty breathing—sitting in bed drawing costumes for movie stars, making up stories that continued those my mother told me late at night in her room. Being with her worked better than any of the bitter powders I took or the kettles puffing fog through the night. I loved to hear my mother's silky negligee rustle through my sister's room to mine as she came to take me back to her pink-and-blue velvet Victorian room. Sometimes I sneaked out to the kennels to bury my face in dog fur so I could stay home from school.

The style of our house was country Tudor. A deep, thick-shingled roof gave it the rustic proportions and charm of a cottage. Heavy beams reached from wing to wing, and the upper walls were whitewashed and half-timbered in dark wood. The ground-floor walls were stone; the twelve-pane windows were painted ivy green. The main entrance was a Dutch door—we had our pictures taken sitting on the shelf with the leaded-glass top swung aside. The black doormat was huge, with SCHARY in big white letters. It came from our grandparents' catering place in Newark, New Jersey. And nailed to the doorpost was a brass mezuzah containing the traditional scroll of Mosaic law, which our father would kiss as he walked in.

The house was set high on a hill covered with ivy and dotted with incongruous palms, evergreens, pyracantha and camellia bushes; honeysuckle vines hid us from the street. Over the years, rooms and studios and wings were added—more bedrooms, more bathrooms, a projection room, a pool house, a studio for my mother, a servant's cottage. Additions and changes were also made to the grounds: a swimming pool shaped like a small lake with a bay shallow enough for little children to stand up in, a glade planted with violets and in it a stone seat. Down from the pool was the rose garden.

The place looked relaxed and informal, with my parents' shaggy dogs running through the gardens, but it operated on a tight, organized schedule. In the projection room there were 35mm projectors and stereophonic sound. Every night, MGM's executive editor, Margaret Booth, came and worked. She and my father went over the dailies and rushes of each day's production. They watched every picture develop from screen test to rough cut to final cut, then through each preview.

Our first summer there, the projection room, my father's new bedroom and the spiral staircase connecting the two had been finished. Like stylish European couples they knew, my parents had separate bedrooms. My father's room, his offices and the projection room were slate blue with dark red leather chairs, oak furniture, and student lamps with red or emerald-green shades. He collected antique banks, brass toys and boxes, glass paperweights, Staffordshire dogs, toy soldiers, nutcracke toy cars, and silk mufflers and fine soft white shirts that stored carefully in a dark oak-paneled dressing room.

My room was at the end of our house, over the laundry ro and the five-car garage. My favorite view was the driveway would curl up on my window seat and take notes as I watch people arrive and depart, seeing my parents drive off, th heads turned toward each other in the back of a Chrysler li ousine. When my parents were out, I drew pictures and wr notes to leave in their bedrooms to welcome them home, th my brother and sister and I would fight with our governe who thought we were too young to hear the Green Horn After lights out, the watchman came—I knew because t dogs always barked. We started having watchmen before t war, when the Ku Klux Klan burned a cross on our lawn.

Life in our house reflected my father's complex personali He had a teacher's gregarious charm, a writer's perception a insight, and a tycoon's taste for total control. But tycoons pla power first, and my father put his family and his liberal poli cal causes ahead of his work—as long as the work was movi along well, that is. Like a lot of people in show business, r father thrived on the risk each project presented. He loved t big wins, but even a big loss was a kind of stimulus; you cou get back in the game and go for the kick of the comeback.

My mother was a serious painter. She had studied at the A Students League in New York and was therefore qualified to ha people lie around nude on a platform in her studio. Some of r mother's most interesting paintings were of movie stars dress as Shakespearean characters: Claudette Colbert as Cleopat Deborah Kerr as Portia, Louis Calhern as King Lear, Jam Mason as Brutus, and Marlon Brando as Marc Antony. Th loved posing for her; she said portrait painting often had much to do with listening as with looking, and she listened we

On a typical day, Donovan Leighton, our houseman a one of the six or seven black people who lived with us, start by raising the American flag. Dorothy, my mother's perso maid, set out my parents' breakfast trays. They had side poc ets for the *Los Angeles Times*. My father's place mat and napk were embroidered with American eagles. My mother's we embroidered with flowers, hearts and a name my father call her—Mary (everyone else called her by her real nam Miriam). Lois started the breakfast for the help and the ch dren. Ethel, the cook, didn't make breakfast. Andrew car after church. He drove my father during the week.

My father was afraid we'd be spoiled. He heard us on yelling down the back stairs to Dotty for our laundry a he made us do the wash for a week. That was part of the par dox in this house, where there were all these servants but one dressed up. My parents served plain American food a had their children at the table even when there were guests.

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Every Sunday my parents had buffet parties that began early in the morning with men gathering to play tennis. I'd be doing homework on my bed, but through the window overlooking the tennis court I'd hear the pop of tennis balls, the skid of tennis shoes. The smell of tangerine tree blossoms came through the window and I'd imagine the men licking their lips, tensing their thighs, then leaping up, their rackets high, and I'd hear the shout as they'd go for the ball.

When I'd come down for lunch, the tennis players would be there in the shadows of the wisteria arbor or out on the flagstone patio, hair curling over the white bands around their foreheads, sweat maps on their white shirts. I could tell which ones knew I wasn't looking at them the way a kid was supposed to. The directors just over from Europe saw right through me before they even learned English, and I could imagine them telling me in that hoarse whisper they use as the cameras begin to turn: "Just lie there, yes, sweetheart, just give me that look."

In the late forties many of the new writers and directors were refugees, and they were astonished at the quantities of pastrami, bologna, salami, potato salad, cole slaw and paprika-roasted chicken heaped on silver platters. After lunch, guests swam, played croquet, watched more tennis, and hung around the ice cream cart, where Donovan in his dashing striped jacket made sodas and sundaes.

People were surprised that my father remained starstruck, but the quality he called "the motor" isn't there on the screen alone. Stars are not regular people. They have an extraordinary presence. They are always interesting, even when they are not smart, and many of them are not attractive, gracious or radiant in person. Indeed, the ones who don't light up a room off-screen have a peculiar, almost sullen, magnetic intensity that you want to explore. This talent is something that shows all the time, and you want to understand the stars, take care of them, get closer to them. At the same time you try to avoid giving any sign that you noticed they are different.

Like ourselves as Jews, and like black people, movie stars could not cross into or out of their condition, which all of us were born to. None of us could go to most private schools, beach clubs or golf courses, or live or shop in certain neighborhoods. And we always had to be on our best behavior because we were representing our entire community.

In our house, formal parties were scattered through the year the way musical numbers are scattered through a movie. My parents' 27th anniversary celebration in 1959 turned out to be the last big party. The movie business had begun to change. The studios were no longer like old theater companies. Low-budget television divisions were making bigger profits, and in the restructuring, the eastern board asked my father to resign.

The time had come to leave Hollywood. And even though no one mentioned it, there was an attentiveness to detail abo my parents' anniversary party that made it particularly affec ing, the way any ritual comes into high relief when you do for the last time. My father's face was tender as he walk around checking everything. And although I was married then and lived somewhere else, this was still my home. I w there watching.

I saw Donovan and Andrew roll back the red rug in t projection room and polish the broad oak floor so not o rhinestone on one star's Delman shoe would go unreflecte Around nine o'clock, fifteen musicians from the studio gat ered in the den for drinks and sandwiches while dinner w still being served in the dining room and in the only Old En lish lanai in town.

After dinner, like proper Britons, the men remained at t table with cigars and the women retired to my mother's roo They gathered around, admiring a gift that Cedric Gibbons the studio art department had made for her: a hand-painte gilded miniature Victorian stage that was perched on h marble-topped dressing table. There was a mirror inside t proscenium, and day and night lighting so my mother cou adjust her makeup. That night she observed, like a director, those extraordinary faces taking turns sitting on her velv Regency chair, preening, posing, gliding lipstick on with ti brushes in gold cases, smoothing shadows, and powderi noses with tiny swansdown powder puffs. Others were adjus ing gowns and stocking seams and jewels in front of the w of mirrored wardrobes before they went downstairs.

At nine-thirty the dancing began. The party seemed like montage of all the years, all the parties, all the songs and all t shows that friends put together for every special occasion. Ju Allyson and Dick Powell danced to "Thou Swell," Van a Evie Johnson did the new mambo, Janet Leigh spun by wi Tony Curtis. My father exchanged a forearm clutch with Rob Ryan the way tough men do when they don't say good-by

Judy Garland and Tony Martin sang "Stardust," my paren song, and as Martin danced off with his wife, Cyd Charis my father leaned forward to embrace my mother, his bo away from hers as though the Hayes office censors we watching (the rule was that there must be light between t torsos). My mother's back was perfectly straight in the dr Helen Rose made for her of white embroidered net with ti starry silver sequins. She looked up at my father squarely, fo getting anyone else was there, as if she believed—for o evening—that this life in this house would last forever. ■

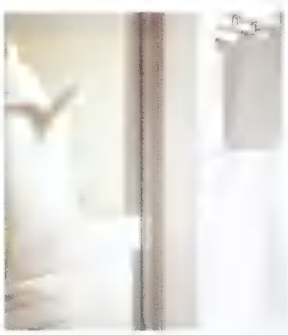
Jill Schary Robinson's first best-selling book was Bed/Time/Story *(1974). A member of the Board of Governor of the Fulbright Commission, she lives in London with her husband, Stuart Shaw, and is working on a new novel.*



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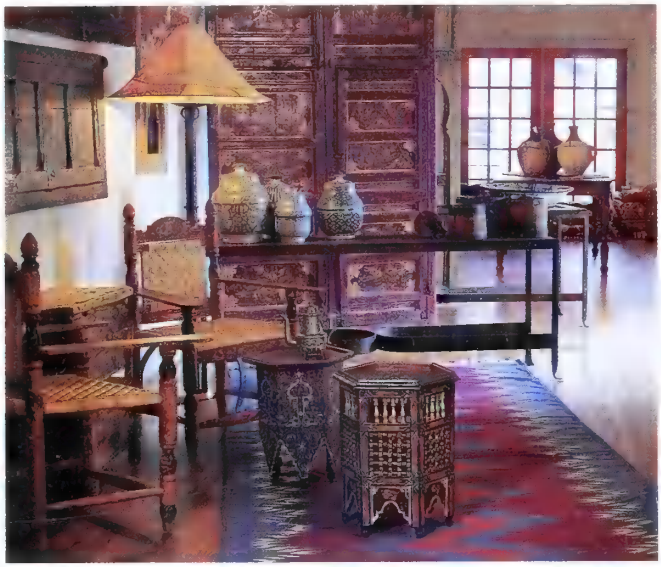
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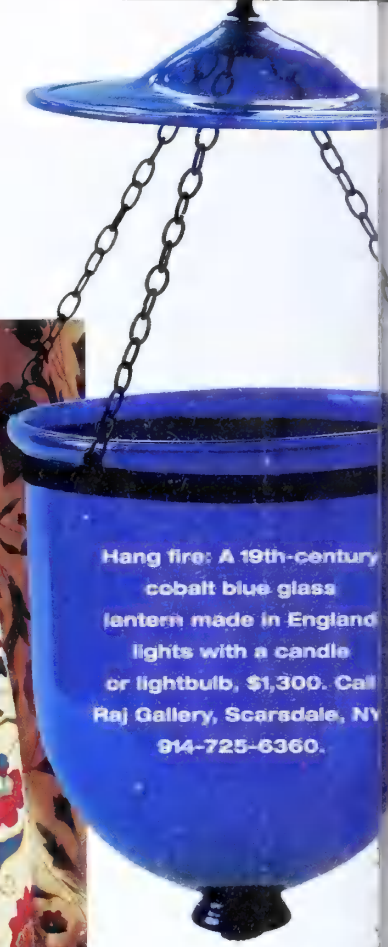
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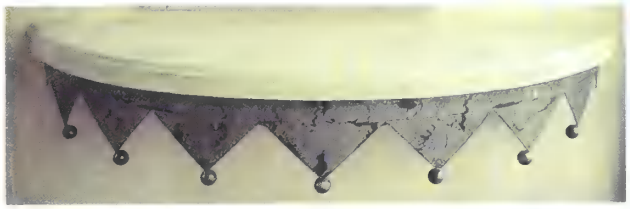
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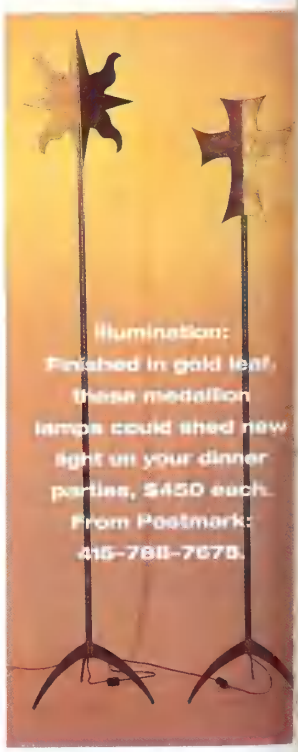
Found wood gets a rich finish in Fernando Martinez's wardrobes for children. The weathered patina and geometric styling are derivative of furniture from his native Argentina, $5,500. At Portico Kid: 212-717-1963.

With its princely proportions—tall, peaked back and low seat—designer John Kneski's Arlecchino chair is sized to suit adults and children alike. It's made of American ash and purpleheart, $169. At ĕNKā Gallery: 305–445–8644.



Nights at the round table: A crenellated apron and a pie-top design give Gothic flavor to a piece made just for two, $800. From Briger Design: 212-517-4489.





Illumination: Finished in gold leaf, these medallion lamps could shed new light on your dinner parties, $450 each. From Postmark: 415-788-7678.

For more details, see Reader Information

As I See It #1 in a series
Sheila Metzner
'The Arrangement'
Photography/Fresson Print



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Zebra of a new stripe: The materials of this cabinet—steel and shoji paper—balance each other to form a sturdy yet delicate storage space, $4,500. From Entrée Libre: 212-431-5279.

Shielding light: Cheryl Riley's copper wall sconce—which measures two by three feet—reveals her fascination with African Masai warrior shields, $2,500. At Right Angle Designs: 415-386-7828.



Bold patterns distinguish boxes by the Tiboli tribe in the Philippines. They're covered with a handwoven, hand-dyed banana fiber, $29 and up. From R&Y Augousti: 415-922-2614.



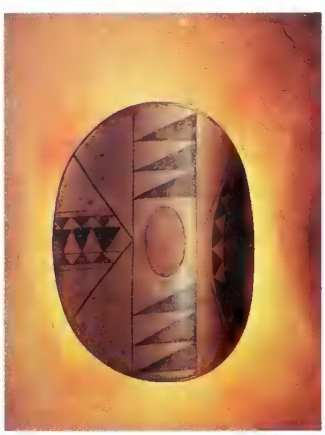
The Toscana plate, top, offers a taste of Cubism; plates beneath are based on an 1880s African textile. From Swid Powell: 800-808-SWID; and Essex: 203-761-888



For Kente cloth reproductions or batik fabrics, head for African Home, where owners Kim Bressant-Kibwe, near right, and Cheryle W. Dent stock finds from the Ivory Coast, Nigeria and Senegal, $15–$75 a yard. Call: 718-363-1159.



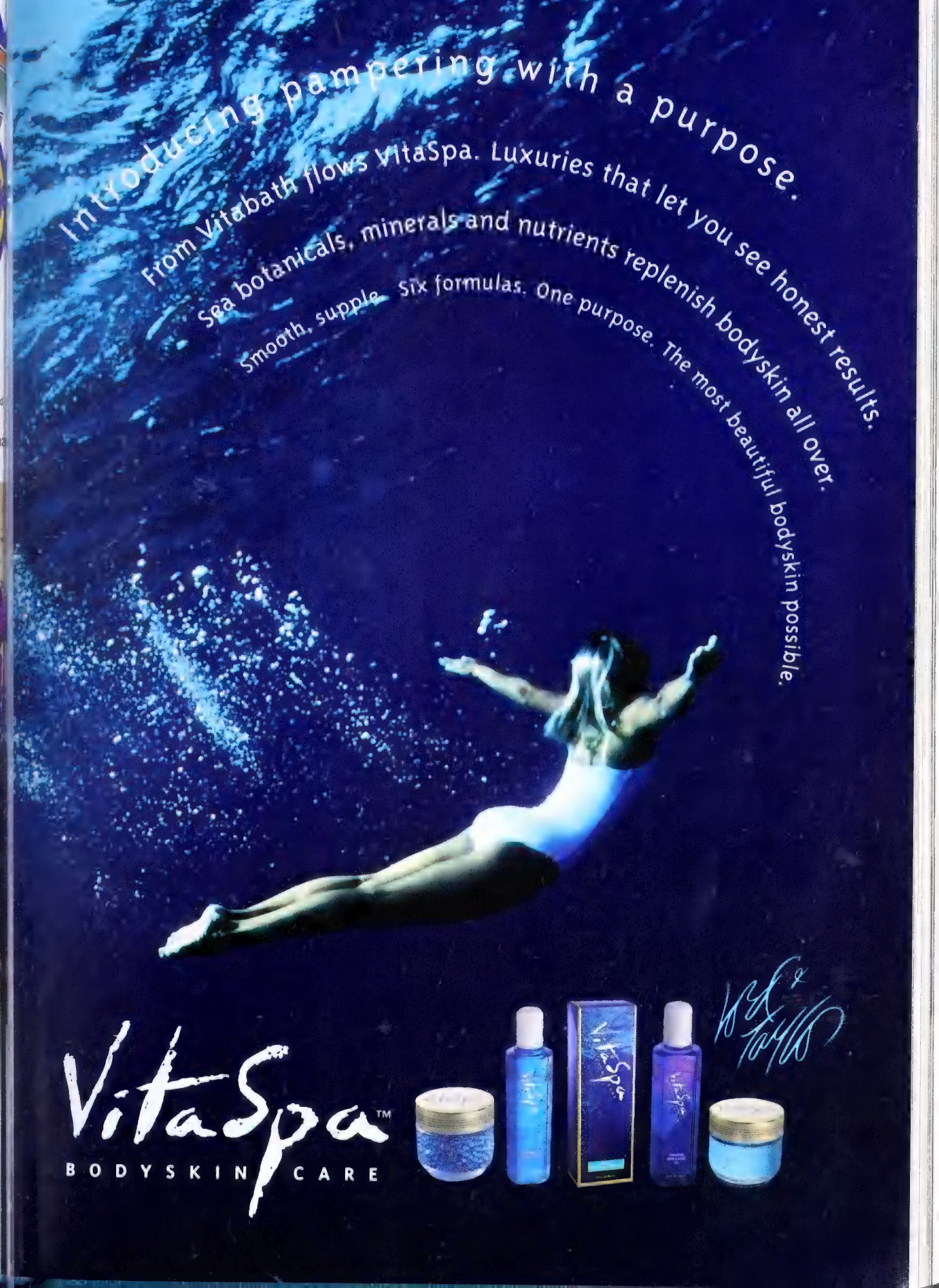
Abstract twenties designs have been recolored on cashmere and wool pillows designed and imported by Judy Ross, $120 each. At ABC Carpet & Home: 212-473-3000.



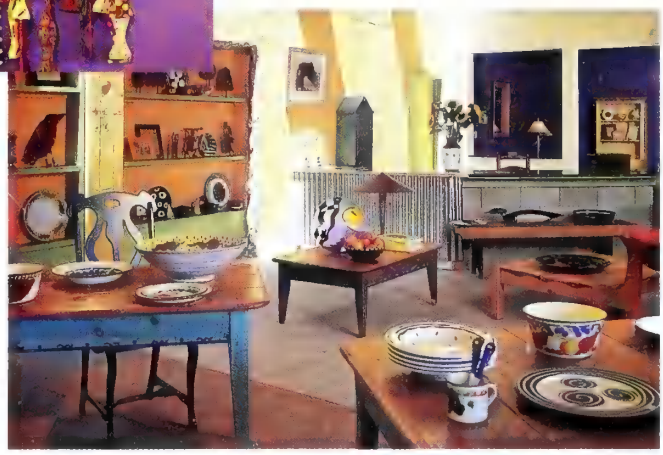
Keith Kutch used black walnut cut from the same tree to create his table and four chairs, $8,000. Carved trim gives the group its name: Zebra Pools. At Entrée Libre: 212-431-5279.



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Bigger and better is Berkeley's newly reopened Zia—where you can hook up with a fishy tie-rack or have your pick of a hand-painted dining table. Call: 510–528–2377.



Lightly wrought: Laurel leaves overlap on a pale shade that tops off a cast-iron base. It stands 29 inches, $150; adjustable, $300. From Resolute: 206–343–9323.

Menswear designer Gianni Versace is making himself at home with a line of china, $295–$325 a five-piece setting. Call: 212–696–1846.



The Brooklyn Museum's West Wing reopens December 3 after a $31-million renovation by architects Arata Isozaki and James Stewart Polshek. Don't miss the 2,600-year-old Egyptian mummy. Call: 718-638-500



Flair for chairs: Nick Berman and Gennaro Rosetti's flaired zebra-wood lounge chair can be upholstered in fabric or leather, $2,000 plus upholstery. Call: 310–392–6788.

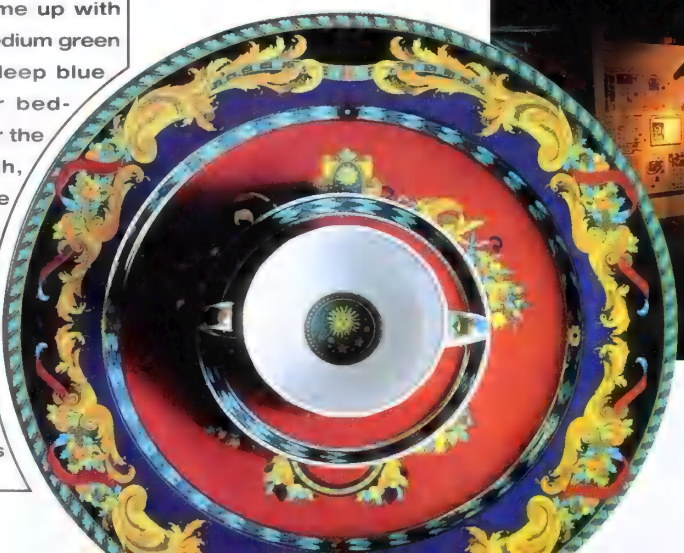


Bid for glass: See who outshines whom at Pilchuck Glass School's 15th annual auction in Seattle, October 29. Call: 206-517-1351.

Color scheming: Pros talk paint

The building was perfect, so was the block. But the windows in our new apartment let in scant sunlight. So we asked Donald Kaufman and Taffy Dahl, authors of *Color* and creators of two paint collections, what to do. The experts recommended deep, rich colors—not the expected white. "In a room without sunlight, white looks gray and dirty," Kaufman explained. The consultants studied the exposures, asked how the rooms would be furnished, and came up with these colors: medium green for the foyer, deep blue for the master bedroom, cream for the study and bath, celery for the kitchen, a warm yellow for a somewhat sunny living room—"to extend the glow."

—Jane Margolies





Tour Stanley J. Shetka's house—built entirely from recycled pressed paper—October 22–January 2 at the Minneapolis Institute of Arts. Call: 612-870-3000.



It's not surprising that people have been trading in cars for the Town & Country minivan. What's surprising is which cars.

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But perhaps the most important reason people accustomed to great cars enjoy the Town & Country is because it handles like a great car itself. One test drive and even the most discerning luxury car owners realize they don't have to compromise anything to own a vehicle that's stunningly practical. Least of all, their standards.

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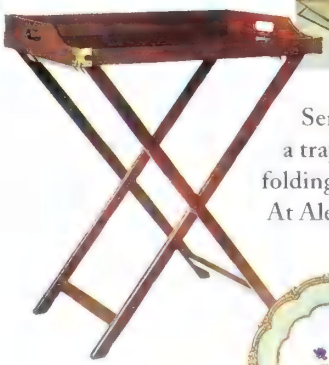
In Los Angeles, J.F. Chen's shop brims with antiques such as these blue-and-white porcelains. Through designers. Call: 213-655-6310.



A silver-leaf sconce recalls 1940s French designs; 22 inches high, $225. For stores: 212–334–5570.



Emma-Louise Hayley scours Europe for unusual antique prints, such as 19th-century renderings of French curtains. By appointment: 310-657-9580.



Serve tea or cocktails from a tray table with removable top and folding legs; 34 inches high, $159. At Alex & Ivy: 800–359–2539.



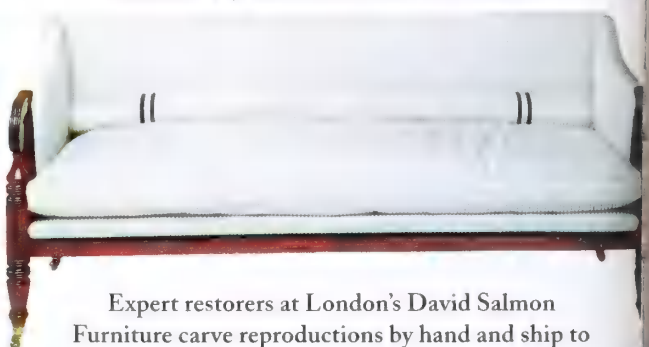
The largest diamond in the world, the Koh-I-Noor, inspired the stoppers for a 1942 dresser set, now reissued in a handblown and hand-cut limited edition of 100, $1,800. By Baccarat: 800-777-0100.



Porcelain plates made for President Polk are now being reproduced; set of four, $75. For stores: 212–679–8121.

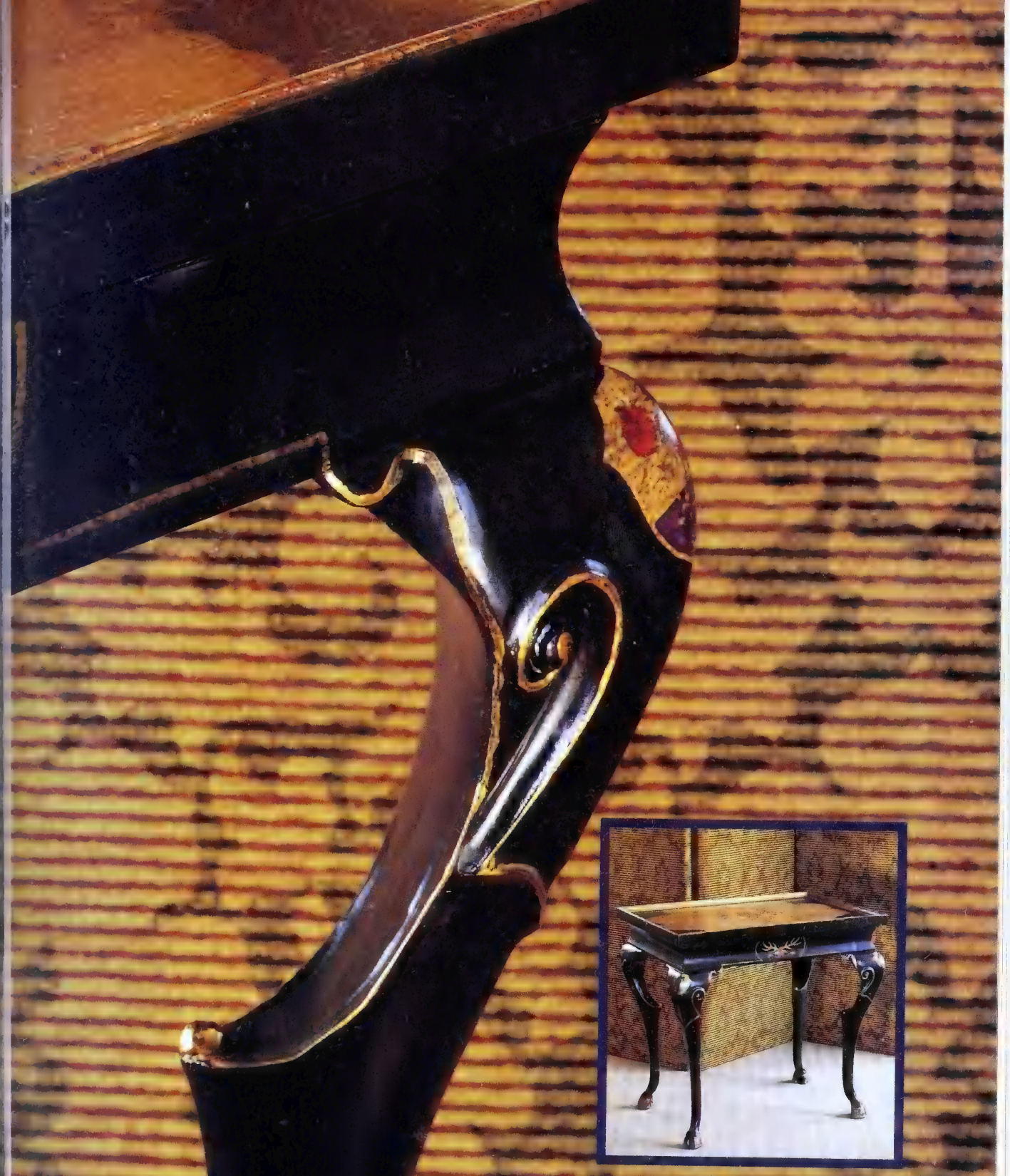


An eye-catching remake of a 1700s English hall chair, $1,800. At John Rosselli: 212-737-2252.



Expert restorers at London's David Salmon Furniture carve reproductions by hand and ship to the U.S. Regency sofa, $2,500. At Judy Cormier: 212–517–3993.

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Heirloom apples

Of the 6,000 varieties of apple trees that flourished in the 19th century, many have disappeared. But hundreds have survived, propagated by a devoted band of orchardists

BY WILLIAM BRYANT LOGAN

Judging from the apples at a supermarket, roadside farmstand or greengrocer's, you would think there were no more than half a dozen varieties in existence. But the truth is that during the mid-19th century, the peak time for apple breeding in America, there were at least 6,000 different kinds. There have been hundreds of varieties of other sweet fruits like pears and peaches, but never anything like the prolific progeny of the apple. "Back then, people traded apples and talked about their flavors the way they trade tapes and talk about rock bands today," says Peter Hatch, director of gardens and grounds at Monticello in Charlottesville, Virginia.



A watercolor of Golden Russet apples by James Herbert Veitch, a renowned English botanist of the 19th century.

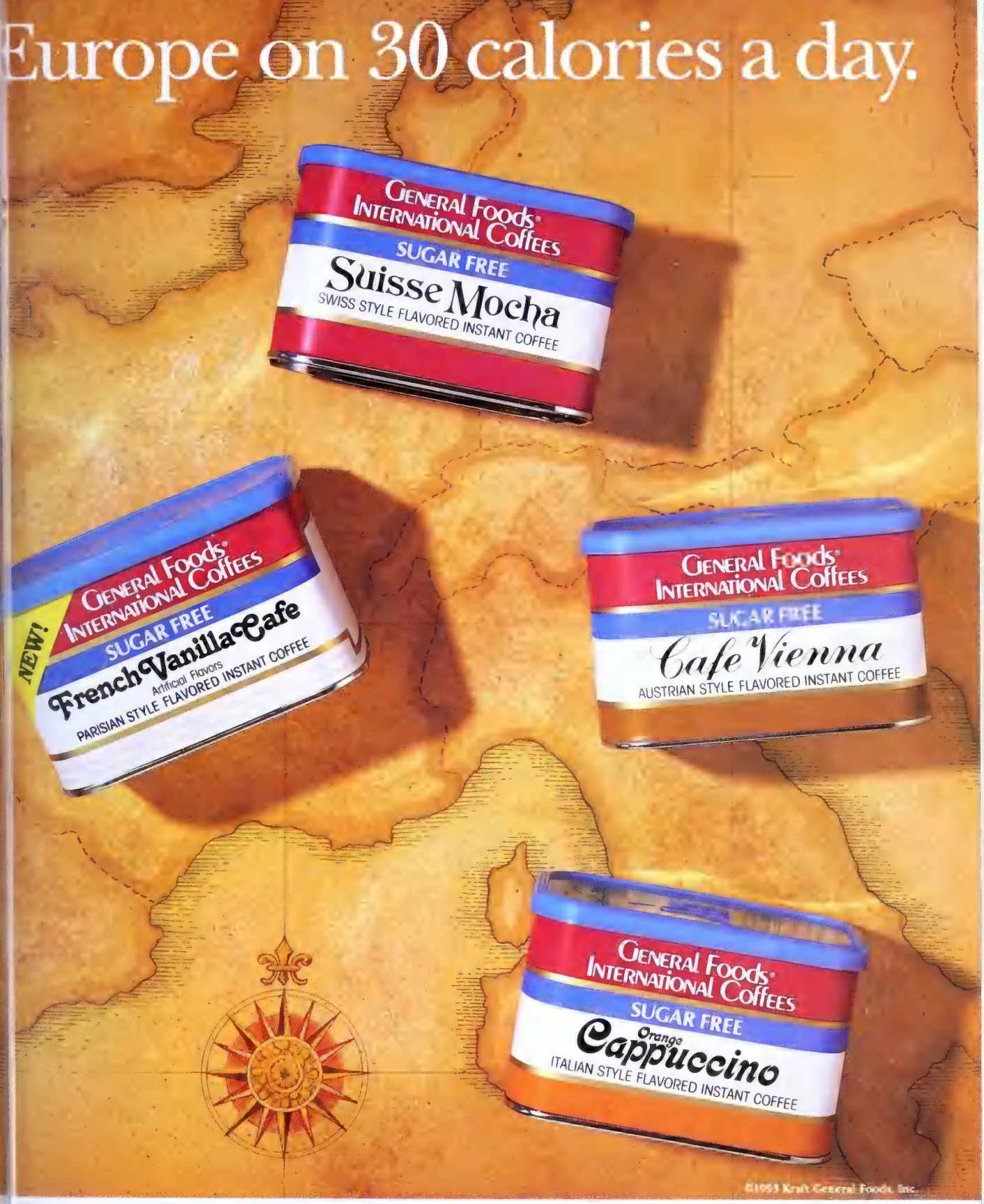
Toward the end of the last century, however, the demand for so many different apples began to decrease. Refrigeration meant that it was not so important to have an early apple or a long keeper, since many would keep for months when cold. Everyone drank less cider, which meant there was less demand for the intensely sweet apples used to make it. And, above all, when families moved from rural to urban areas, they gradually lost the taste for apples from their own regions, settling instead for fruit with skins tough enough and flesh solid enough to survive the days of transport from tree to urban market. By the 1950s there were no more than two dozen apple varieties commonly available.

Of course, these supermarket apples are not always mediocre, although Red Delicious has been described as tasting like wax-coated Styrofoam. Indeed, several of the newest varieties—including Fuji, Gala and Braeburn—rate high among connoisseurs. But the point is that the vast range of flavors was being lost.

Fortunately, there were people who never settled for the supermarket selection and continued to nurture antique varieties. John Trexler, for example, executive director of the Worcester County Horticultural Society in Boylston, Massachusetts, is the custodian of heirloom trees collected over several decades by the Society. Nurserymen like Tom Burford, who grows more than 300 varieties in his orchard in Monroe, Virginia, and Theo Grootendorst, who grows 200 at Southmeadow Fruit Gardens in Lakeside, Michigan, sell a wide range of young trees grown from heirloom stock.

Because of such collections and nurseries, it is now possible to choose from several hundred apple trees to grow at home. If you do not have the space for a mini-orchard or the patience to wait four years for trees to bear, you may find the apples of your dreams at a farmer's market. Orchardists are growing more and more antique apples to supply the resurgent demand.

Unlike collectors of other heirloom fruits and vegetables (tomatoes and corn, for example), who are motivated by a desire to preserve genetic diversity, lovers of old varieties of apples are motivated by straightforward hedonism—the search for superb taste. They have developed a whole arcana of words and phrases to describe their favorites, but the basic categories are sweetness, tartness, aroma and texture. Anne Mendelson, a food writer, looks for complexity. "I always ask, 'Where are the other, more subtle flavors?'" >



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I have never tasted anything to equal the Snow apple of Massachusetts. I love its acid bite and its crisp flesh

There are apples with a cinnamon or a nutmeg taste, those with the scent of strawberries or the aftertaste of licorice. Some have a spicy aroma and some exude the smell of pine trees when you bite into them. Fred Janson, cofounder of the North American Fruit Explorers (NAFEX), says his favorite is Merton Beauty, an apple from the 1920s. "A lot of people will tell you it's too perfumey," he remarks. "But I love it for its pear and petunia aromas."

Every connoisseur has a favorite. John Trexler likes Yellow Transparent and Sops of Wine, both of which ripen in late July or early August. Anne Mendelson loves Northern Spy, Jonathan, York Imperial and Baldwin. Tom Burford has a passion for Newtown Pippin, Golden Russet and the "effervescent" Lady Apple. Peter Hatch agrees that the Newtown Pippin is a fine one—he notes that it was propagated and named about 1700 on Newtown Creek, just across the East River from Manhattan, near where the Brooklyn Navy Yard now stands—but his vote goes to Ralls Genet. Crisp, firm, hardy and vigorous, this apple is said to have been created when Thomas Jefferson took a cutting from Edmond Charles Genêt, a Frenchman who had emigrated to America, and gave it to a Virginia nurseryman, Caleb Ralls. Ralls Genet, sometimes called Rawls Janet, has a winy taste and is one of the parents of the currently popular Fuji apple. (The Fuji, hybridized in Japan, is a big yellow apple with sweet yellow flesh.) For Hatch, a close second is Calville Blanc, a uniquely piquant and spicy apple, first recorded as growing in the garden of Louis XIII at Orleans in 1627.

For beauty and flavor together, Fred Janson picks the Chenango Strawberry, a juicy green apple with a pink blush and red stripes, whose flesh is porcelain white and is as sweetly scented as a rose. Far less attractive but matchlessly sweet, he says, is the Golden Russet, one of the best of those apples that develop brownish blushes called russeting on their skins. (Some specialists argue that Roxbury Russet is tastier.) Because russeting is somewhat porous, the apples give off moisture. Admirers like to keep Golden Russets until Christmas, by which time they have given off so much moisture that their texture is very soft and the sugar concentration astonishing.

In the world of heirloom apples, differences are subtle, so it is important to educate your taste. "Don't just buy something on a recommendation," counsels Janson. "Taste it yourself. That's the only way to decide." You can find out what flavors you like by ordering apples from Applesource, an Illinois company whose owners, Jill and Tom Vorbeck, distribute more than thirty varieties of antique apples.

You should keep in mind, however, that the apples you like may not taste the same when you grow them at home. According to Tom Burford, the Winesap apple that is so magnificent in the hills of Virginia tastes completely different when grown in the northeast. Climate and even soil play a role in developing that unforgettable flavor, so find out what thrives where you live. "Look for an old-timer in your area who grows antique apples," suggests Fred Janson, "and taste his.

In my own case I have never tasted anything to equal the Snow apple of Massachusetts. Its real name is Fameuse, and it is supposed to have been grown first in Canada from French seed. Around 1730 it was already common along the shores of Lake Champlain. One source told me it was susceptible to scab, a common apple disease. Someone else said that it hadn't enough sugar in it. Janson remarked that it was not a particularly good keeper—maybe two weeks, tops. "The old farmer would say, 'It's a nice apple for the kids,'" he allowed.

But whatever they may say, it is *my* favorite. I love its acid bite and its crisp flesh. If they want to convert me, they will have to feed me something better.

Unfortunately, the largest garden available to me is the tree pit in front of my apartment building, so I cannot grow Snow apples myself. But last week, I found a woman who grows them in upstate New York. She sells produce at the Greenmarket in New York City's Union Square all autumn long. And she has promised me a whole basket of Snow apples.

Through the long hot summer I had something to wait for: Snow in November. ■

GROWING APPLE TREES

Apple trees are not hard to grow. Most varieties will thrive in USDA Zones 4 through 8, although in colder zones the trees should be planted in protected areas. They must have full sun and, to discourage fungus, good air circulation. Apple flowers have both male and female parts, but because apple trees need a mate for complete pollination you should grow at least two varieties. Full-sized standard trees must be planted 25 to 30 feet apart, but dwarf and semi-dwarf trees need only be 7 to 12 feet apart. Dwarf trees flower and fruit much sooner than full-sized ones, often in as little as two years.

Even with good circulation, apples can develop fungus. Indeed, the picture-perfect, blemish-free apples you see at supermarkets and fruit stands have probably been sprayed at least eight times with fungicides and insecticides. For home gardeners, however, there are safer alternatives. Old-fashioned remedies include sulfur spray to inhibit fungus and dormant-oil spray (put on trees in winter) to suffocate hibernating insects. There are also new, safe products like sun-oil, a vegetable derivative that will smother insects during their active season. A sticky red ball coated with glue or oil, hung in trees early in the season before fruits develop, will attract and trap apple-fly maggots and keep them from laying eggs in fruit. (Red apple–size spheres of wood or plastic are available from organic garden suppliers, as is glue that stays sticky.)

Pruning is one of the most important aspects of fruit-tree gardening, and you will need to read up on this. It should be done between bloom time and June to remove dead or damaged growth, to open trees up to make picking easy and to encourage horizontal branches. Always use very sharp, clean tools and wipe the blades with rubbing alcohol between cuts.



Shown: Holiday China with new Accent Plate

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Venetian pilgrimage

An American traveler returns to La Serenissima to visit old friends: Tiepolo, Veronese, Tintoretto and Donatello

BY HELEN MILLER



Ten years ago, while my daughter and I were enjoying the good things of London, she discovered that I had never been to Venice. She insisted that we fly there immediately. She had to be back at college in two days, but I would be able to stay on for a week. I felt anxious when I saw her off on the plane to New York. After that, I had a glorious week. I found out what Henry James knew: "The only way to care for Venice as she deserves it is to give her a chance to touch you often—and to linger and remain and return."

I was only 65 then. Now was going back again, for week, alone.

SEPTEMBER 8. On the plane sat next to a young woman reading a biography of Edith Wharton. When we found we liked each other, she told me that she had just graduated from Barnard, and I told her that I had just retired after thirty years at an advertising agency.

SEPTEMBER 9. At the Venice airport when the last piece of luggage was picked up and the conveyor belt stopped, I realized my luggage had not been on the plane. I finally found someone in the almost-empty airport and reported the loss. Took water bus to Venice. Debarked at Piazza San Marco, caught by crowds even though it was a weekday in September. And even though worried about my luggage, I made a slow full turn, taking in the library, bell tower, clock tower, basilica, Doges' Palace and, across the dark green lagoon, San Giorgio Maggiore. Well now!

I knew my *pensione* was in the vicinity of the Galleria dell'Accademia, so I took the vaporetto there. I liked the Segusa immediately. The woman at the desk called the airport to see if my luggage had shown up, and gave directions where to deliver it when it did. My bedroom was small for a bedroom; my bathroom, big for a bathroom, but you must expect odd dimensions when a *pensione* is a converted palazzo.

The Segusa did not serve dinner on Wednesdays, so they directed me to a good inexpensive restaurant (so they said) across the canal on La Giudecca, the island some visitors think is a Jewish ghetto. (It isn't; it's where the Jews lived when they first arrived in the 1300s. The ghetto, where they were forced to move in the 16th century, is in the northwestern part of Venice, the vaporetto stop just before the railroad station.) The restaurant was owned by two former waiters from Harry's Bar. Fish soup was beautiful. Main course, St. Peter's fish, was not as good as I'd had in a restaurant on the Sea of Galilee years before, but, of course, the St. Peter's there are closer to home.

Eaten by mosquitoes all night long. How come they can always find the vein at the temple?

SEPTEMBER 10. Rain, rain. Stopped at the church called Gesuati (Santa Maria del Rosario) just a few steps from the *pensione*. Deposited my money in a box to light up a Tintoretto crucifixion. People in soft color; He in skin tones. >

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Risked vertigo to take in Tiepolo ceiling. Crossing the Ponte dell'Accademia, I stood in the middle looking up and down the Grand Canal, luggageless, mosquito-bitten, holding an umbrella I had bought along the way for $16 worth of lire. I thought, "Oh, I do love Venice!"

Found a pharmacy and bought citronella to rout mosquitoes. I hadn't used citronella since the twenties, sitting on a front porch at 2200 Delmar Avenue, Granite City, Illinois.

Had forgotten earrings in New York. On way to Piazza San Marco, some coral ones in a window caught my eye. Discussed them with the owner of the shop, a young (early forties?) gray-haired man with blue-blue eyes, handsome enough to play the lead in a Fellini movie; self-absorbed and funny enough, too. He didn't know he was funny, but Fellini heroes never do.

Then into Piazza San Marco from the west side, facing basilica. Stood smiling at the five billowy domes, the four solid horses, then walked slowly through square and clash of music from cafes on both sides and on into the church. So crowded I couldn't stand it; didn't even stay to visit the pensive Madonna of Nicopeia with child, who, some say, was painted by St. Luke. And didn't go next door to the Doges' Palace—the place is too dark to begin with, let alone on a rainy day.

Stopped at a snack bar on a street behind the west side of the square for risotto, wine, custard and cappuccino. It was small and loud and good-natured. You could tell that the men behind the counter, handing out pasta or ragout or salad or one of those delicious sandwiches every Italian snack bar keeps fresh under dampened linen napkins, believe eating is serious business. (I do, too.) All the customers worked in the neighborhood; there were no tourists, I guess, because you can only sit down if you're lucky enough to grab one of the four stools. The way to eat well for little in Italy is standing up.

Walked and walked to the Rialto, then through the stalls of jewelry, leather goods, shoes, fruits and vegetables lining the bridge, many still open though it w afternoon. I walked back, but on th other side of the Grand Canal. I foun the church of San Polo, noted for i Tiepolo paintings of the stations of th cross. As I stood looking around for th Tiepolos, the caretaker, a small, gra eyed, white-haired man, probably in h late seventies, which is not so late to m came up murmuring something in Ita ian with the word "Tiepolo" in it, and le me by the arm into a side room. Conti uing to speak in Italian, he took my un brella, bag and raincoat and laid them o a table, put money in the machine t light the paintings, and escorted m around the room. Finally he released m from the rush of Italian words and ge tures. He handed me my things and- such a gentleman—accompanied me the church door, kissed my hand, ar said good-bye.

Got back to *pensione*. Rain ha stopped. Clothes had arrived. Dinn good. Doused windowsill, bed and se with citronella and woke up at nin o'clock the next morning unbitten.

SEPTEMBER 11. To the Accademia. Th place is staggering. Venetian paintin and sculpture from 14th century to 18t Veronese's *Christ in the House of Le* takes a whole wall. Lots of people, win food, animated conversation. Jesus in center, but every person is a perso Jesus looks a little sad, but he knov his future. (The rest of us don't, thar goodness.) There are several black part of the party. A midget. Cat, poor done, oddly enough. Dogs. No wome After Veronese, the Tintorettos. M God! He was Henry James's favorit Tintoretto throws you right into th middle of life. Everything is bustling ar beautiful, even the sootiness on the bo tom of a foot. In *St. Mark Frees the Slav* he does not omit the shading of pub hair. How could he? The slave is so re So is the energy of St. Mark diving like Superman from above to save hir And *Creation of the Animals*: God midair willing fish, birds and anima to hurry out and stake their clai on water, sky and land. And the whc story in one picture: Adam and Eve.

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Tintoretto throws you into the middle of life. Everything is bustling, beautiful—even the sootiness on the bottom of a foo

A soft, serene Eve offers a beautiful Adam an apple while in the background two tiny, naked, hunched figures scramble out of the garden; it could have been ridiculous, but it wasn't. (As I was wondering why there were no guards in the Accademia, someone yelled and rushed across the gallery to a woman whose pointing finger was too close to a painting. Plainclothes guards!) And then there's Giorgione's *Old Woman*. I know her. Maybe she was pretty once. Now she has stringy gray hair, a thickened neck with a hump at the back, and a lifetime of trouble. But she's still here, as the Sondheim song goes. The children in Bellini's *Allegory of Prudence* are as jaded as some of the angels in medieval paintings who you know have been everywhere, seen everything.

I wish eyes could lock pictures in.

Back to the snack bar to eat and to simmer down. After lunch I tried the Doges' Palace, and I finally have to admit that though it is grand and elegant and filled with treasure, I hate it. I never know what I'm looking at, even though this time, for the first time in my life, I rented headsets. I'm never going back.

I walked the promenade in the late afternoon light to where the Giudecca Canal flows into the lagoon and on around the curve to the mouth of the Grand Canal where the Santa Maria della Salute sits. The water laps up to her wide steps, her interior is a circle, and her sacristy holds Tintoretto's *Marriage at Cana*, which I did not go in to see. There is a limit to the amount of beauty one person can take in one day.

SEPTEMBER 12. Breakfast, *bonjour* to the two pleasant French ladies at the table opposite, then off to the Scuola Grande di San Rocco. San Rocco is stuffed with Tintorettos and a smattering of Tiepolo, Strozzi, Angeli, but who can see them? The place is dark with curtained windows, some of the curtains torn. Hand mirrors to look at paintings on ceilings, ingenious but more disorienting for me than bending backwards. But wait. I spent the morning with one Tintoretto. It's in the Sala dell'Albergo, where there is light. It takes a whole wall, and it shocks you, because what it seems to be is a demonstration of how to crucify. Step 1 is on your right. Cross is on ground; thief half sitting on it, back to us, is just being tied. Step 2 is on left. Cross and second thief are being raised. It takes six men to do the job. Step 3 is in center. Cross is upright; Jesus, nailed to it. (Demonstration within demonstration: the two methods of attaching person to cross.) Jesus has just said, "I thirst," because workman on ladder leaning against cross is reaching with long stick for vinegar-soaked sponge. Again the immediacy of Tintoretto. Having taken in the demonstration, my eyes are finally ready for more. Beneath the cross is a pyramid of flesh comforting flesh: Mary, mother of Jesus, Salome, Mary Magdalene, John and three others I cannot place. In an oval surrounding the three are Roman soldiers, workmen, people who probably wondered what's doing at Golgotha and strolled down to see. There are two young scalawags playing knucklebones, and next to them Tintoretto has painted himself, leaning against a stone wall, alone and watching. It's a loud painting. There is stomping, neighing, talking, hammering, crying, thunder (the low sky is charcoal). Henry James said, "Surely no picture in the world contains more of human life." True. But what I took away is how to crucify.

Lunch, then across the way to the Frari's basilica (Santa Maria Gloriosa dei Frari) with a joyous surprise there: light streaming in from all sides, particularly the light from the many-storied glass windows, some stained, some clear, behind the altar. Between altar and windows, surely the world's choice location for a masterpiece, is Titian's *Assumption*. (My friend Franca Warden told me four times not to miss it; her group in Philadelphia, the America-Italy Society, had it restored after the flood.) Mary is escorted by a great gathering of angels. The heavenly father waits to receive her above while disciples watch below. Everything in the picture is moving upward except the father, who is held in place by two angels. All well and good.

But in the chapel is a statue. *St. Jo the Baptist* by Donatello, and he with h chisel is like Tintoretto with his paint "Yes," you say to yourself. "That's the w it was." John, carved in pecan-colore wood, wearing a curly pelt, is craze bone thin, and so alone I wanted to p my arms around him.

Another good dinner, as I eavesdr on conversations around me, even t ones in languages I don't understand.

SEPTEMBER 13. Service at San Marc Left during communion and walked Ss. Giovanni e Paolo. Both here and San Marco women read the Lesson. nun at San Marco. A young woman tight pants at Ss. Giovanni e Paolo.

Walked until I came to a promena on the Canale Della Fondamenta Nuov which is on the opposite side of Veni from the Giudecca Canal. On this h Sunday it was like strolling into a co beach resort with few guests. Left pron enade to find the Arsenale. I got lost, a a small woman, plain, gray hair pull tight from center part to a bun, stee rimmed glasses assisting large ova shaped eyes, pearl earrings, calle "You're a stranger here." It seems the ar is working-man Venetian; tourists do wander in much. She said to wait wh she bought herself an ice cream and s would take me to the Arsenale. It turn out that despite her English accent s had been born in Chicago in 1921. H mother was Polish; she had seven brot ers. She was brought up in orphanages some threw her out because they could handle her—one was even in Englan Educated on a scholarship at Antioc she went back to England after Wor War II, worked for NATO, married Viennese (didn't say what happened him), wound up living with a woman the Dolomites. "Women are much mo satisfying companions than men." I kn why she didn't go crazy with all tho orphanages. Her ego. She didn't want know a thing about me—didn't even ca that I, too, started out in Illinois.

Arsenale was closed. So I walked ov to the Riva degli Schiavoni among t stalls along the lagoon stepping into t Danieli hotel to see how the other

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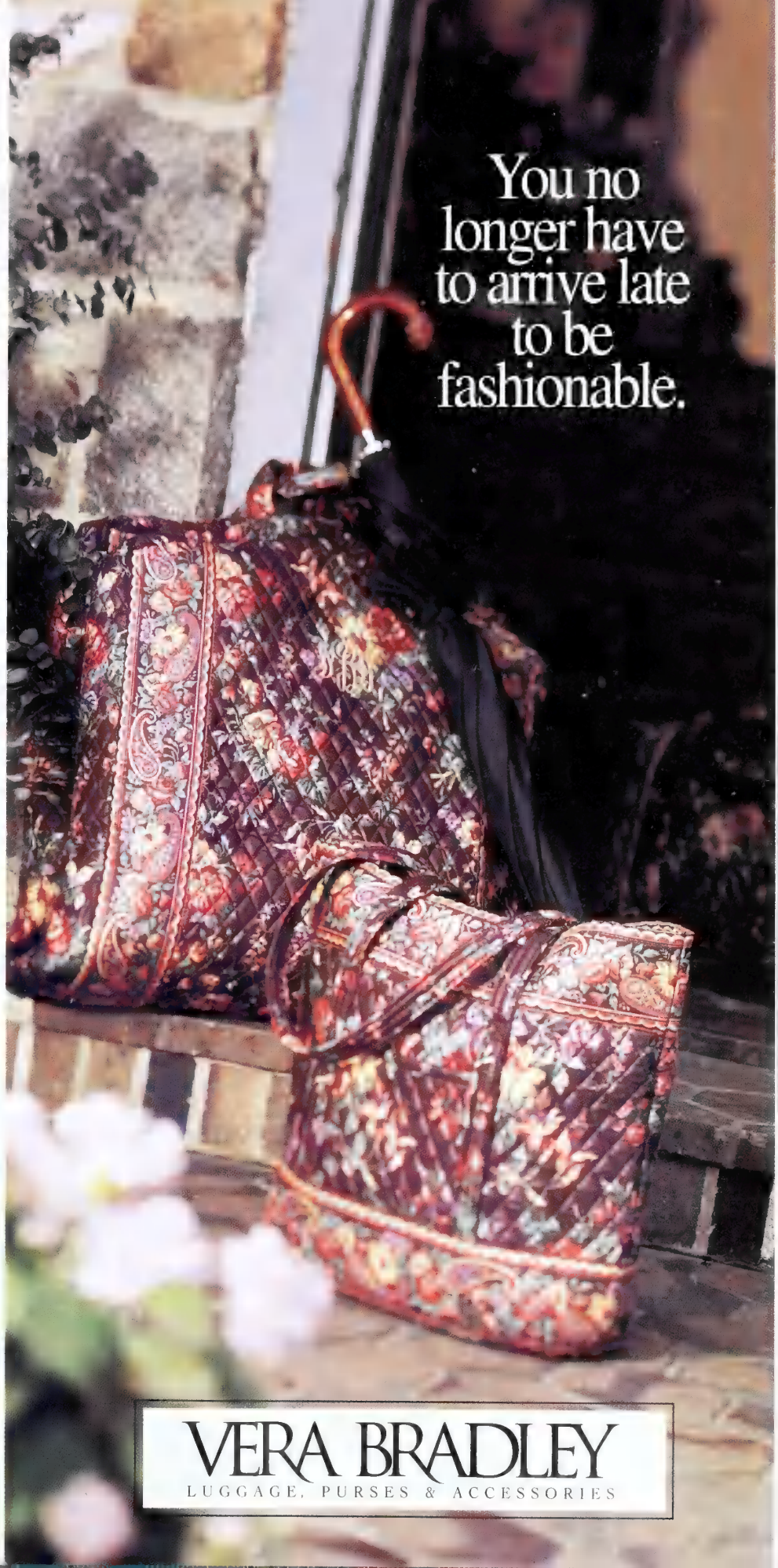
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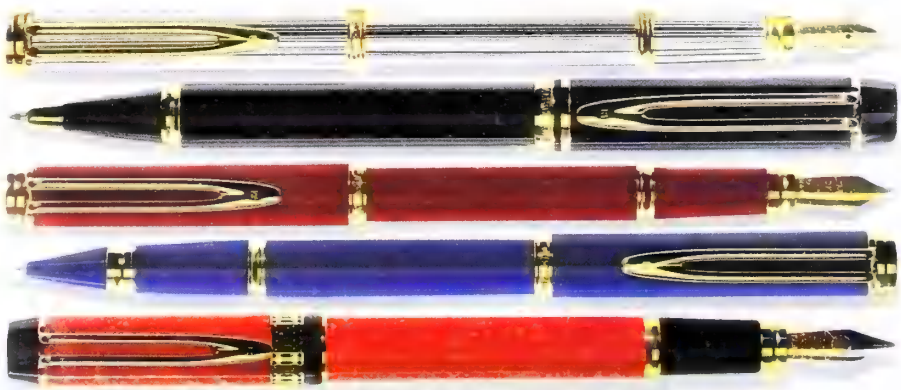
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alf-percent live (well served, I could see, ut the Segusa is in a better location) and n up to the Accademia bridge and cross. Didn't mean to—so tired, had valked so far, had seen so much—but ent into the Peggy Guggenheim Mu- eum on the Grand Canal near the Accademia. It was renewing to come nto the 20th-century world of sunlight, ooden floors and white walls hung with raque, Picasso, Pollock, Ernst. Peggy Guggenheim knew a great artist when he saw and/or loved one. One of her vers was not a painter—Samuel Beck- tt. The museum is staffed with attrac- ve American and English college udents. Ah, to be young and have a mmer job in Venice!

EPTEMBER 14. Earrings were a mistake; ey looked like coral roaches on my ears. o back to jewelry shop. The owner's ife allowed me to exchange them for me drop corals that make me feel etty. What more could I want?

Next, a trial run up the Grand Canal the vaporetto to the train station to e if I would be able to handle my lug- ge on a cart. I would; there is a gradual cline at each side of the station.

Walked back to San Rocco for a final ok at the three-step crucifixion.

EPTEMBER 15. Up the promenade a few eps for one more look at the paintings the church of the Gesuati. As I was ing up the steps, I heard someone call, Hello there!" It was the woman, neat as schoolgirl in her dirndl and T-shirt, ho had walked me to the Arsenale. What are you doing in this part of wn?" I called back. "Oh, I walk over re every morning." We waved as I nt on into the church.

I took the vaporetto on the lively udecca Canal past the huge cruise ips at the end of the island where udecca and vaporetto part ways, the udecca going out to sea, the vaporetto to the Grand Canal and the railroad tion.

Oh, I do hope I get back to Venice! ■

len Miller, who traveled extensively an advertising copywriter, adapted this ticle from a letter to her children.

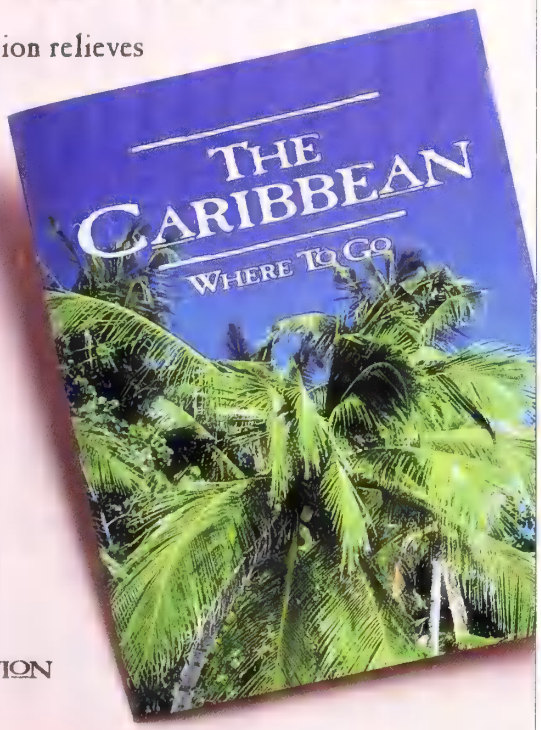
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Antiques pro tells all

A former Sotheby's expert shares his trade secrets in a one-day course on buying antique furniture. His best advice? Trust your instincts





No chair is left unturned, no drawer unopened at George Read's workshop on antiques. CLOCKWISE FROM FAR LEFT: Read and participants examining hardware on an English chest; looking at the bottoms of seat rails to determine if they were sawn by hand; feeling old marquetry to see how it dips below the table surface.

BY CARA GREENBERG

For most of us the prospect of buying a piece of fine old furniture can seem as daunting as sitting for a college history final without having taken the course. The styles and periods and monarchs are so confusing, the price tags so intimidating. But the worst dread of all is this: What if you invest a hefty sum and the table or chair or chest turns out to be a fake?

At times like these we could all use a knowledgeable antiques dealer to take us aside and say, "Psst! I'm going to let you in on all the secrets it took me years to learn." This is exactly what George Read does in his daylong workshops on how to buy antique furniture.

Read, former head of the English furniture department at Sotheby's auction house in New York and now a private antiques broker, is consistently reassuring. "Don't say to yourself, I'll never learn it—there's too much," says the charming Harvard-educated blond. "I promise you, it's not as difficult as antiques dealers would like you to think it is." Read is talking to a group of fifteen people seated on Regency chairs in a New York antiques gallery. There are two young women from Argentina who hope to import English furniture to Buenos Aires, a writer thinking of going into the antiques business,



a successful hotel broker with three houses to furnish, a several antiques buffs who simply want to expand their fi of knowledge.

"Most of us get fixated on what the period of a piece i Read says, "but that's the easy part. You can learn it in t evenings from a book. Being able to tell whether a piece is ally old or not is the hard part."

Read's theory is this: By looking at what's real—or



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right," as they say in the trade—we will earn how to spot fakes. When dealers ay a piece is "right," they mean it is as old as it is represented to be and has not been extensively repaired or altered. "Just or today, forget that there are price tags n this stuff," Read says, referring to the nlaid tables, lacquered secretaries and Georgian bookcases all around us. These may be fifty-thousand-dollar ieces, but we are using them as teach-ng tools." The principles gleaned from ooking at the most venerable pieces can ive you confidence when buying in less xpensive categories.

What you need when buying antiques common sense, Read continues. In act, common sense is the theme that ins through the day. "Trust your own ves and instincts," he tells us. "Fakes are lot like magic tricks. When they're ex-lained, the deception is usually shock-igly basic." Ink spilled in a desk drawer one ruse. Another is rubbing the bot-oms of chair and table legs with a brick give the illusion of age. Feet are nong the hardest things to fake because old furniture the wood is compressed, ie grain tightly closed, and there may be gns of damage from the lye once used r washing floors.

More common sense: If an upholstered chair is old, there will be several ts of nail holes under the present up-olstery. Figure a change of material at ast once every fifty years. To check, pry a corner of the braid. Always carry a viss Army knife and a flashlight to flea arkets and auction previews, and don't shy about using them.

Read proves his point about how easy is to learn styles and periods with a de show blitz. In two hours we cover arly two centuries of furniture history, ned at an understanding of how fur-ture reflected changes in society from 50 to 1830. This is what Read calls e golden age of furniture, when every-ing was made by hand. After 1830 achines like the steam saw were used, d mass production began.

He divides the time span roughly into ree periods—baroque (1650–1725), ro-co (1725–1775) and neoclassical, which cludes Empire, (1775–1830)—and uses ese names for identification rather >

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"Hardware is the last thing to trust when dating a piece," Read says. "It was changed often—like buttons on a blazer." Replaced hardware, if it is appropriate, may not detract from the value of a piece

than the names of kings and queens. Read offers memory aids for decorative arts novices, words or phrases for remembering each period: baroque is majestic; rococo, whimsical; and neoclassical has motifs inspired by the architecture of ancient Greece and Rome.

As the projector flashes images of furniture, mostly English and European, Read sums up history in broad, often irreverent strokes. His picture of English society in the early 18th century—"no discos, no restaurants, no nightclubs"—illustrates more vividly than any textbook the reasons for the tea-drinking craze and for the tea tables, teapots and caddies that accompanied the fad.

Fascinating historical tidbits emerge, such as the fact that mahogany became the wood of choice after 1730, when the sextant and the marine chronometer were invented. These navigational instruments made it possible for unprecedented numbers of English and Dutch ships to sail to the West Indies and bring back Cuban and Honduran mahogany.

We see closeup slides of dovetails, the joinery that grew finer and less clumsy as carpentry skills improved. By looking at the size of a dovetail, Read says, we can estimate within 25 years when a major piece was made.

After lunch, the session is hands-on. Read leads his rapt flock through the floors of one of New York's major antiques galleries. (Workshops are held at Manhattan galleries such as Kentshire Galleries, Hyde Park Antiques and Florian Papp and at Clinton Howell Antiques in Pound Ridge, NY.) "The history of furniture restoration is riddled with minor crimes," Read says, "changed hardware, feet that are not original, alterations to the basic silhouette. You need to be Sherlock Holmes to find them."

We examine furniture minutely—flipping pieces over, removing hardware, stroking surfaces, prying up upholstery. We stop at an English walnut chest of drawers from the early 18th century. "What do we think about the drawer pulls?" Read asks. "The top ones seem a little high," someone suggests. "They should be centered more." Read takes out a drawer and unscrews the handles, then shows us the blurry fading of the wood underneath. "Aha—the handles have been changed." (If they had not, the outline on the wood would have been nice and sharp.) "Hardware is the last thing to trust when dating a piece," Read says. "It was often changed—like buttons on a blazer." For that reason replaced hardware, if it is good-looking and appropriate, may not detract much from the value of a chest of drawers or desk.

This applies to European furniture only, however. The standards for American furniture, we learn, are stricter. Minor breaks and restorations in European furniture are considered acceptable by collectors, but when the piece is American there is a 30 to 40 percent loss of value for a small crack or for a drawer pull that is not original. Why? "That's just the mentality among buyers and dealers of American furniture," Read says. "If it's not perfect, they don't want it."

A George III satinwood and mahogany dropleaf table with tulipwood crossbanding prompts discussion of how to tell whether marquetry or inlay is original or added later. We take turns caressing the tabletop. "I feel it...undulating," says one man. "That's good," says Read. "Old marquetry will be slightly below the surface of the rest because it will have contracted. You *want* it to dip."

Next we come to what is described on a hangtag as a George I walnut chest of drawers with herringbone inlay, c. 1720. "This has distressing and wear," Read says. "Good distressing and wear?" a woman asks. "No. Bad distressing and wear. I don't like this top—the color's wrong. And chests seldom have two top drawers." Read thinks it was once th upper part of a highboy. These are n easy to sell because they are tall, and a often divided into two pieces, a chest ar a lowboy. This means adding a new to and base to the "chest." Read say "Sometimes there are legitimate reaso for alterations. As long as the dealer sa what it is, there's no shame in it. Ju don't pay for the real thing." He poin out that dealers who have been in th business for ten years or more are usual straightforward and honest. "This is small, chatty world and you don't la long if you're not honest," he says.

Next we scan the underside of the se rails on an English Chinese Chippe dale–style chair, labeled late 18th ce tury. (Rails are the frame of the se supported by the legs.) We are lookin for old saw marks, which will be irreg lar. Circular marks would indicate steam saw, not in use before 182 "Never buy a chair without turning it u side down," Read says.

As the day progresses, we pick up a ditional pointers:

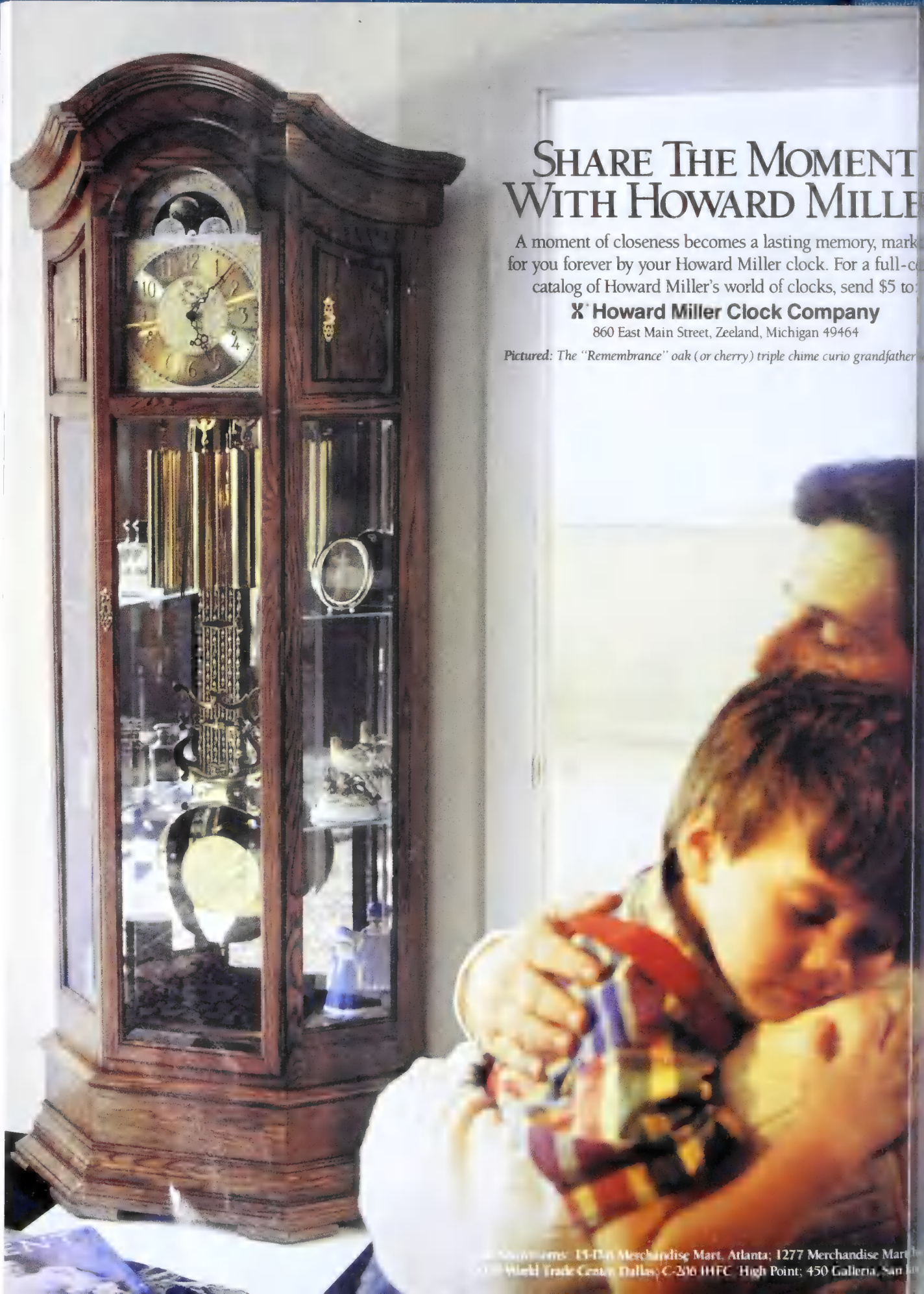
• Sun bleaching on one side of a ta narrow pier piece that sat between wi dows or on a tabletop (as compared wi the table's rarely used leaves) is a good i dication of age. It's hard to fake convin ingly. And nearly impossible to fake is th wavy top of an old dining table; it shou look like the surface of a pond.

• Secondary wood, used for gilde mirrors, will help determine the count of origin. Pine was used in England, o in Europe.

• Wood shrinks across the grain. If round tabletop is actually round whe measured in two directions, it is of rece vintage. If it is old, one dimension w be up to an inch less than the other.

• To tell whether mirror glass is ori inal, hold a pencil tip against it in se eral places. If the depth of reflection uneven, the glass is old.


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▪ Most pine furniture was originally ainted. Beware of pine pieces made re-ently from old wood recycled from loors and barns and sold as antiques. "I ove the stuff," says Read about newly nade pine furniture, "but don't pay an-ique prices for it."

• The top right-hand drawer of an old lesk will show more wear than other lrawers because most people are right-anded. (The slides will be thinner.)

• Early chandeliers and wall lights al-ays have solid arms; hollow arms were esigned for gas.

▪ The pie-crust top of an old tea table as always made in one piece. If the olded edge is glued to the top, you now it's a reproduction.

• Old screws do not taper. After 1840 rews began to be tapered.

▪ Cross-banded borders (decoration ade of thin strips of veneer cut across e grain) on a dining table are almost ever original. If you see one, it was obably added in the 1920s or 1930s.

Inspecting antique furniture, it turns ut, is not unlike checking out a used car r telltale signs of previous accidents d bodywork. "Keep asking questions ntil you're satisfied," says the ever-pportive Read. "Keep telling yourself, can figure this out."

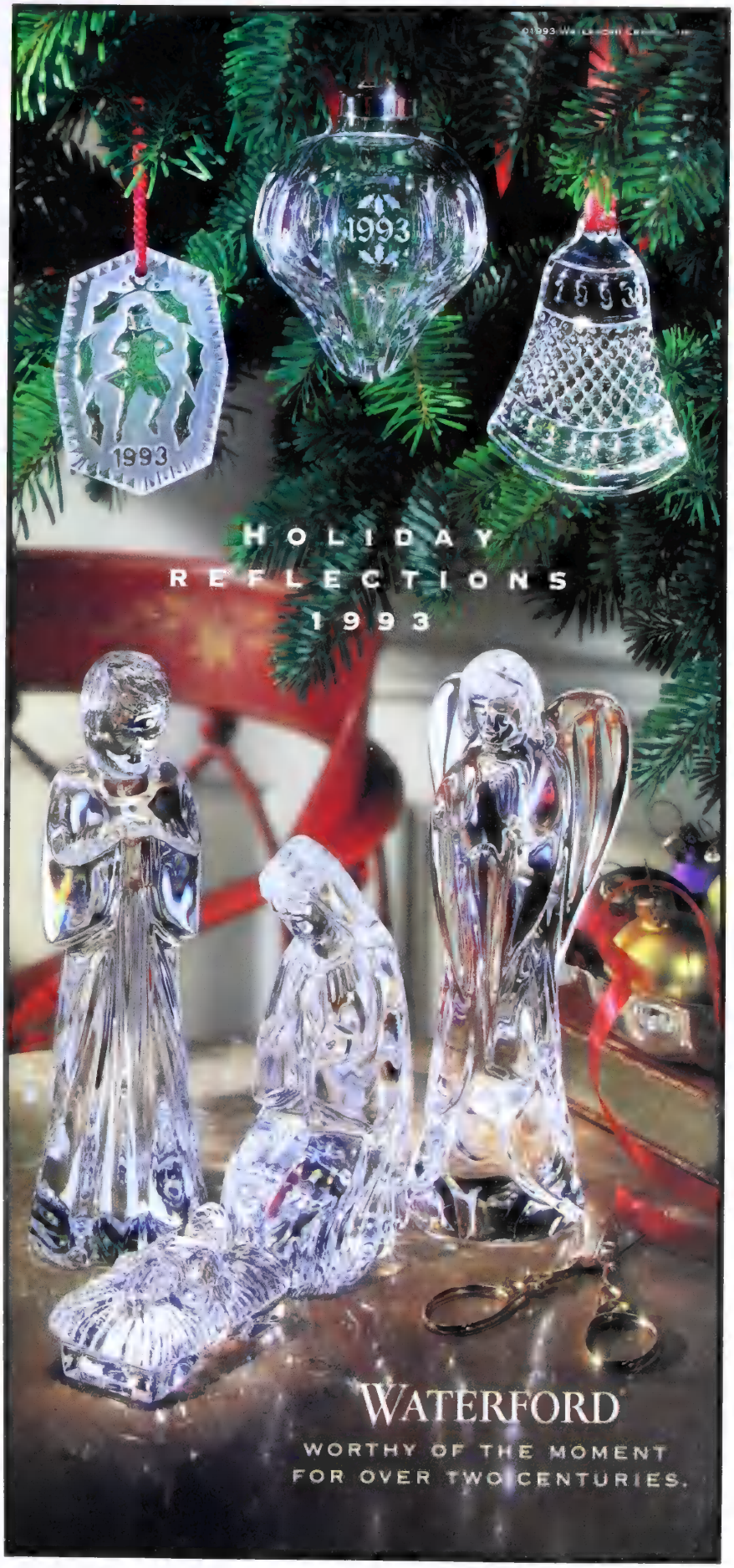
"But it took you ten years to acquire all is information!" someone says.

"And you just learned it today," Read plies.

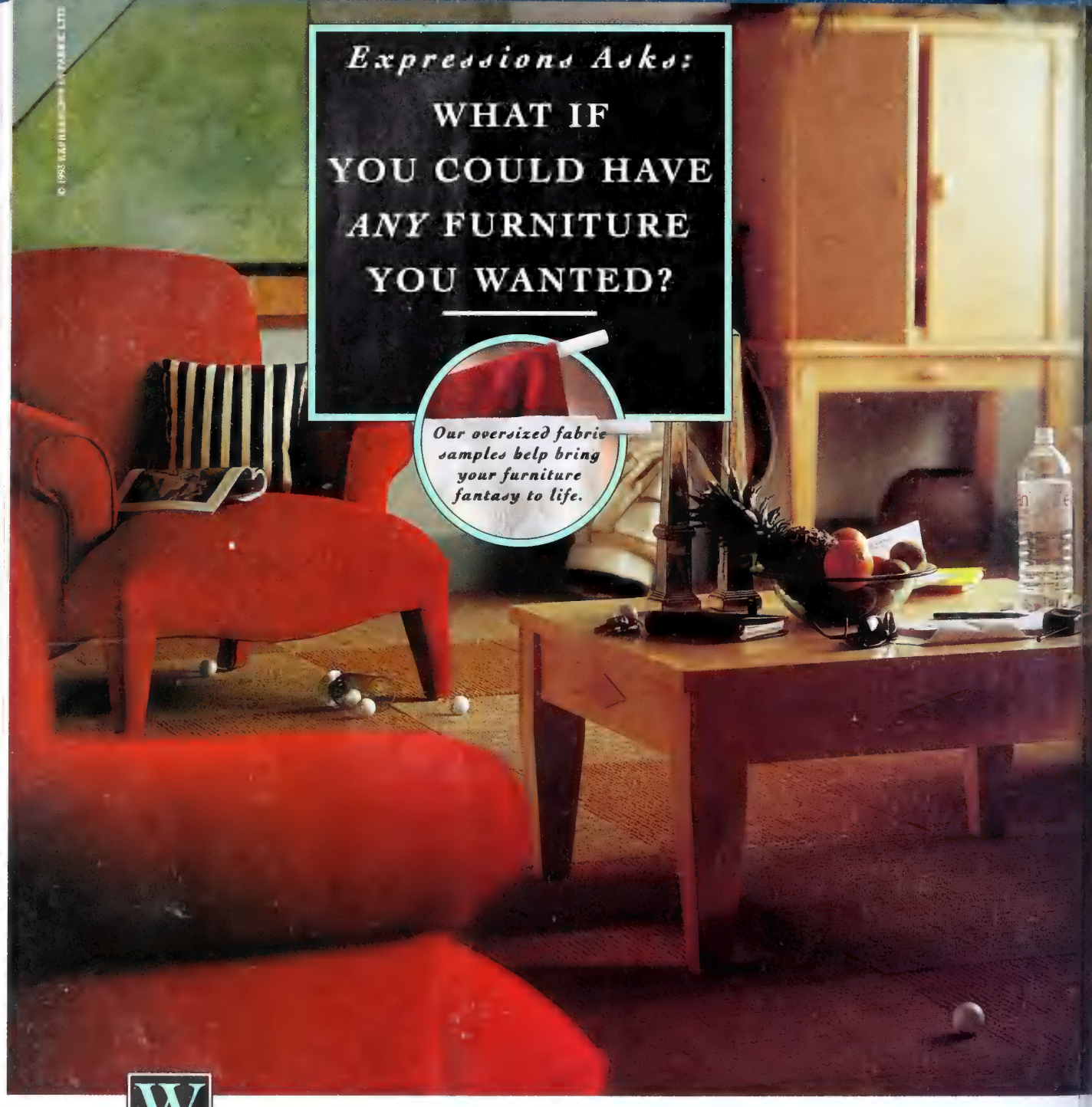
Elementary, my dear Watson. ■

ra Greenberg wrote "Inside Brooklyn" r HB in April 1993.

r more information on George Read's ew York workshops, call or write Pada-ram Antiques Workshops, 112 E. 36th ., New York, NY 10016; 212-679-74, or fax 212-679-5475. This fall, rkshops will be held in other major ies: at Grogan and Company Auctioneers, 0 Commonwealth Ave., Boston, MA 215; Leslie Hindman Auctioneers, 215 est Ohio, Chicago, IL 60610; Butterfield d Butterfield, 220 San Bruno Ave., San ancisco, CA 94103; G.K.S. Bush, 2828 nnsylvania Ave., Washington, DC 007. For exact dates, call or write Pada-ram Antiques Workshops.



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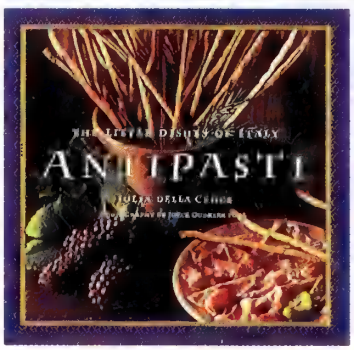
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ABOUT BOOKS

Wrap it up early

Finish Christmas shopping in record time: Give a book to everyone on your list. Our reviewer suggests which and for whom

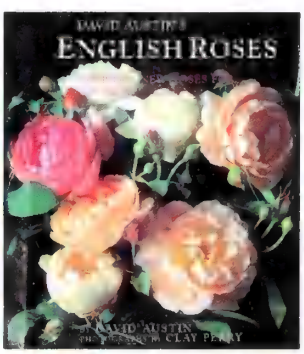
BY CECILE SHAPIRO

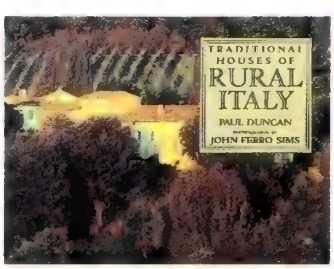
Tempting new books, some lavish, some modest, beckon from bookstore shelves. Anyone on the lookout for gift ideas is certain to find among them ideal titles for Christmas giving. But there is a problem: You may not want to part with your prizes. That leaves you with three choices: Buy two copies and keep one; give them to friends and relatives who will let you borrow them back; or—a tidy solution—buy the books early and read them before sending them on their way.

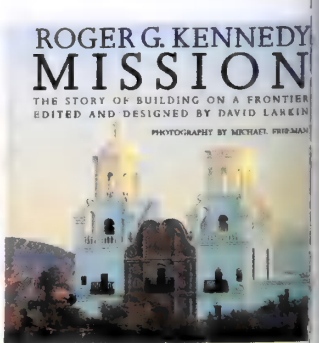
Open the pages of *Family Houses by the Sea* by Alexandra D'Arnoux and Jérôme Darblay (Clarkson Potter, $45) and treat yourself to an hour of seaside summer. Within, you will find winsome photographs of houses on or near the shore in France, Britain and Sweden, plus American places from Maine to Malibu. Some are endearingly simple, the essence of "cottage at the beach." Others are elegant or formal. Some have been passed down in the family through several generations happy summers; a few are impressively new. Don't be surprise if, as you turn the glossy pages, you can sniff the unique elix that emanates from saltwater and sand.

Tiles have been valued for their decorative and practic qualities on the floors and walls of public buildings and outdo spaces ever since the Middle Ages. In *Tiles: 1,000 Years of A chitectural Decoration* (Abrams, $60), author Hans van Lem men introduces us to the wide variety within the form. H chooses examples from an array of countries and period medieval Saxon tiles unearthed in England, majolica til attributed to the della Robbia workshop, tiles on building fa cades as well as within elegant interiors, and a unique ur dulating tiled roof that could only have been designed b Antonio Gaudí. An entrancing blue-and-white kitchen wit complex patterns in Claude Monet's house at Giverr and another in a converted dairy in Anglesey, Wales, will









Special Advertising Section

The Power of Partnership

FIND OUT HOW YOU CAN LOWER ENERGY COSTS, INCREASE COMFORT, AND HELP THE ENVIRONMENT.
PLUS, 8 QUICK TIPS TO MAKE *YOUR* HOME MORE ENERGY EFFICIENT.



More Comfort for Less Cost



Comfort with Efficiency



Making It Easier to Buy a House

Electricity

TAKING YOU INTO THE FUTURE

BROUGHT TO YOU BY AMERICA'S ELECTRIC UTILITIES

You Can Do Something For The Environment Every Time You Turn On The Right Light.



At first glance, that statement seems to go against everything you've been taught. The less you use, the better off we all are. But advances in electric technologies are changing all that.



Today, we're actually able to get more out of each kilowatt hour. Use less energy and get more power in return, while reducing costs and emissions that are being released into the air.

Today's compact fluorescent lights can last up to ten times longer than incandescents.

Lighting is a good example of how far electricity's efficiency has already come. Today's compact fluorescent lights are 75% more efficient and can last up to ten times longer than incandescents. This new technology means we're conserving fuel, reducing pollution and you're saving money.

The potential is enormous. Technologies are improving all the time, so we'll continue to find new ways to conserve electricity without sacrificing comfort or convenience. To find out more, give the residential representative at your electric utility a call. It could do a lot for the address you call home. The street, the state and the planet.

Replacing an incandescent with one of today's compact fluorescent lights reduces energy consumption by 75%.

ELECTRICITY
Taking you into the future.

© Edison Electric Institute

Few of us think much about electricity, other than to be concerned about our bill and wonder what we can do to cut it down. That's precisely why America's Electric Utilities have provided the llowing information — to help you ve on your energy costs without sacficing one degree of comfort, and to lp the environment, too.

Yes, the environment. We're all alizing just how important it is to r daily lives. And though how we e electricity may not come to mind readily as concerns about solid aste, or air and water pollution, the ise use of electricity is one of the ys to keeping the environment ean.

It may surprise you to know that ur electric utility wants you to end less, not more, for electricity. ey have created programs that wer your monthly bill while lessen- the environmental impact of the ctricity we use. In fact, your elec- utility is really your partner help- you control costs, preserve the vironment, and increase the comfort everyday living.

partnership that pays

is partnership starts in your home. make it even more comfortable d to run more efficiently at less st, your electric utility can show u practical ways to use electricity sely and save money. The programs y offer come in all shapes and es. Summertime programs — with mes like Kilowatchers, Summer vers, or Powerplus — reward cusners who voluntarily let their elec- utility cycle their central air-conditioners on and off, by remote control,

More Comfort for Less Cost

The electric utility can become a financial partner to customers who replace inefficient systems with high-efficiency heat pumps.



JERRY DAVIS

"EVER GET UP ON A COLD MORNING, TURN UP THE HEAT, AND THEN WAIT FOR THE HOUSE TO GET WARM? I DON'T HAVE TO DO THAT ANYMORE."
Annette Kazes

Maybe you don't think about air-conditioning when you're trying to save money on your heating bill. But heat pumps also serve as air-conditioners, and Annette Kazes, of Seattle, Wash., thought a lot about keeping cool.

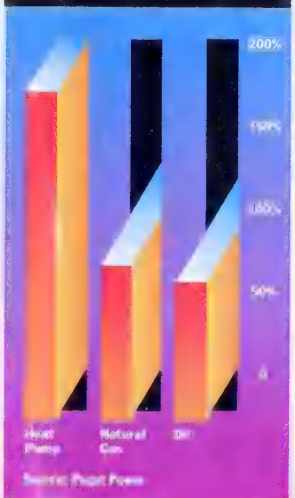
Annette lives in a mobile home with a flat roof that doesn't provide much insulation against the sun's heat. Nor does it keep heat in during the winter. That used to mean higher bills.

But Annette's home qualified for Puget Power's Comfort Plus program, which helps customers convert to more-efficient heat pumps by paying part of the installation costs. Ordinarily, says Puget Power's Mike Spradlin, a customer would have to upgrade both insulation and windows before qualifying for the installation grant. But with mobile homes, a heat pump is the only feasible energy improvement.

The dollar amount of the grant is based on the projected saving in electrical usage that is the natural by-product of a heat pump. Once heat pumps are installed, customers pay normal electric rates. Even so, Annette's bill was reduced by $20 per month based on Puget Power's rates.

And what about those cold winter mornings? Annette doesn't think about that now, because every heat pump in the Comfort Plus program comes with a thermostat that automatically turns down the heat at night and turns it up again before dawn. Annette's house is comfortable, but she doesn't waste energy to make it that way.

Less Energy, More Heat



Because heat pumps don't create heat, but rather extract it from either the air or ground, they are more efficient than systems that burn fuel to create heat. Compared to the efficient fossil-fuel furnaces, heat pumps are 100% more efficient.

for a few minutes an hour on the hottest days. The initial reward is financial, as much as $9 credited to the bill every summer month. But the reward down the road is bigger: The reduced demand for electric power resulting from these programs can mean deferring the need for additional generating plants. In effect, customers who participate in these programs are actually partners with their electric utility in helping manage the resources that generate electricity.

Save money with better windows and insulation

A poorly insulated, drafty house is not only expensive to heat and cool, it's uncomfortable to live in. To solve this problem, many electric utilities offer programs to help you add insulation or replace inefficient windows with energy-saving thermal panes. They'll evaluate your heating and cooling systems to make sure they're working their best. Incentives vary from financial assistance to a cash rebate when the job is done. Sometimes the reward includes lower electric rates. But these improvements almost always mean lower electric bills and more comfort.

Watch for a new super-efficient refrigerator

Electric utilities are also active partners with equipment and appliance makers in a quest for products that are more energy efficient. A dramatic result of this partnership is the Super-Efficient Refrigerator Program (SERP). Started in 1989 by 24 utility companies, SERP challenged American appliance makers to develop a refrigerator that not only exceeded the already high efficiency standards

Comfort with Efficiency

Forming a partnership to save electricity, a utility company and its customers postpone building a new generating plant until the 21st century.

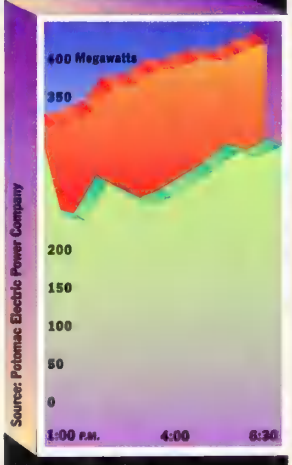


"I LIKE MY AIR-CONDITIONER. I WANT IT TO BE NICE AND COOL WHEN I WANT IT COOL. I DON'T KNOW IF MINE WAS CYCLED ON AND OFF OR NOT, BUT I WAS TOTALLY COMFORTABLE."
Jane DeSantis

At 1 P.M. on a July afternoon it's 91 degrees on the way to a high of 100. Air-conditioners in Washington, D.C., and the Maryland suburbs are working overtime. So is Potomac Electric Power Company (PEPCO). Hot days like this push the demand for electricity close to maximum capacity. But PEPCO has another resource, the Kilowatchers Club, and at 1:30, the company sends a radio signal to 104,000 modified central air-conditioners and heat pumps belonging to the club members in its service area.

This signal triggers a pre-programmed switch that cycles the units — 17 minutes on, 13 minutes off — until 5 P.M., reducing electric consumption by about the generating capacity of a new plant.

Kilowatchers at Work



The red line shows what the demand for electricity would have been had there been no way to temporarily reduce usage. The green line shows what actually happened when the radio-controlled air-conditioners began to cycle on and off. The difference between the two lines is the amount of electricity generated by an average power plant.

The cost to custome who volunteer for the Nothing. In fact, PEPC credits each one's ele bill with $7–$9 every month from June throu October.

PEPCO's Jack Steven says that while saving the big motivator wher program started in 19 "today, customers re sponding to our survey say they like the progr because it helps defer power-plant building, v helps the environment

Technology played a part, too. The idea that same technology used communicate with sut marines could put mon into your pocket was intriguing.

Do people notice and ference in comfort? A no. The on–off cycles affect only the compre The fan continues to cool air through the h



THE INSIDE STORY.

WILLIS CARRIER WAS THE FIRST INSIDE GUY.

Following a hunch he had about
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Carrier is the brand that homeowners know best. Since 1902, American consumers have relied on Carrier products for efficiency and comfort. And that confidence is why more Americans choose Carrier heating and cooling products.

Carrier

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LOGIES

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that went into effect in 1993, but also eliminated chlorofluorocarbons (CFCs). In early 1994, Whirlpool Corporation, the winner of the challenge, will introduce a 22-cubic-foot refrigerator that is projected to be 100% more efficient than similarly sized models that were for sale in 1990.

CFC-free air-conditioning is right around the corner

Work is being done by the Carrier Corporation and other companies to incorporate CFC-free technologies into whole-house air-conditioning systems, making them as environmentally friendly and super-efficient as the SERP refrigerator. A new development for cooling products is the programmable motor from General Electric. It allows compressors and fans to run more efficiently at lower speeds, thus reducing electrical consumption without any impact on comfort.

Buy a light bulb that lasts 15 years

In lighting, the E-Lamp developed jointly by American Electric Power, in Columbus, Oh., and Intersource Technologies, of Sunnyvale, Calif., is both more efficient and lasts longer — 15 years — than today's light bulbs. Along with compact fluorescent tubes, they're changing the way we light our homes.

This is just a sampling of what your electric utility has to offer. As your partner, they are ready to help you cut energy costs, improve the comfort of your house, and conserve the environment. Whether they are an active or a silent partner depends on you. Give them a call today.

Making It Easier to Buy a House

A three-way partnership among electric utilities, builders, and banke not only helps new home buyers get more for their money, it also makes that house more energy efficient.

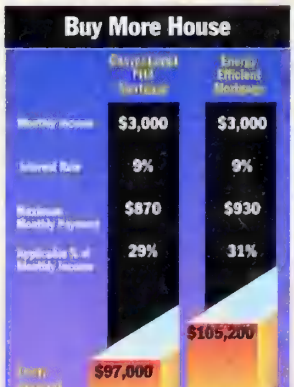


"WE KNEW FROM THE PLANS THIS WAS THE HOUSE WE WANTED. BUT WE DIDN'T EARN ENOUGH TO PAY FOR IT WITH A STANDARD MORTGAGE."
Bob Johnson

Qualifying for a mortgage is something most new home buyers think about a lot. But in Phoenix, Ariz., a few builders are doing something to make it easier to get that mortgage. They're building better homes.

In this case, better means more energy efficient. These houses incorporate a list of energy-saving features specified by Arizona Public Service and other electric utilities in the area: Framing is done with two-by-sixes instead of two-by-fours so more insulation can go into the walls. The windows are double-paned and have a reflective coating to keep out 60% of the sun's heat. The houses are also equipped with high-efficiency heat pumps.

Buy More House



Energy-efficient mortgages offered by some banks allow you to count the money you will save on your electric bill toward qualification for a larger mortgage on a new energy-efficient house. With this mortgage you can apply 2% more of your income toward your house payment and your total debt-to-income ratio can go from 29% to 31%. Using the example above, that means that you can qualify for $8,200 additional financing.

Most important, a house with these fea helps the buyer quali for an energy-efficie mortgage. "If buyers show that they will b paying less for electri because of these ene saving features, we c take the saved mone and add it to the valu the mortgage," says Butch Brown, of U.S. Bancorp, in Phoenix. "The credits for the saved energy allow u up the debt-to-incon ratio from 29 to 31 p cent. For a family wi gross monthly house income of $3,000, t means they can incr their house payment $60. And that mean they can borrow mo money — at current rates, about $8,200 more."





ANY MICROWAVE CAN COOK. THIS ONE DOES DISHES.





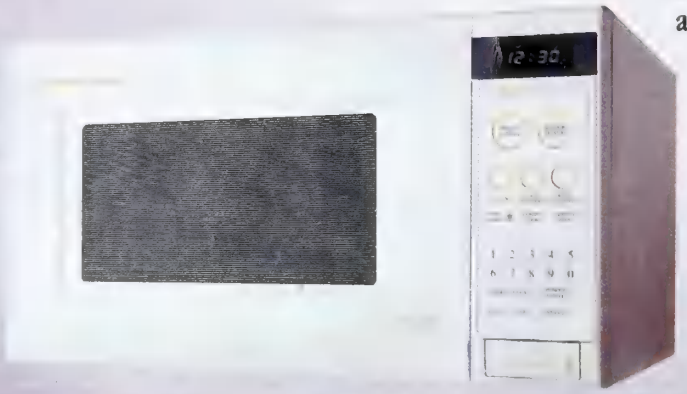


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Sharp's innovative Sensor technology allows Smart & Easy ovens to actually read a food's moisture level as it cooks, and adjust automatically. The result, dishes that aren't overdone or undercooked. This technology, combined with an eye for attractive design, makes Sharp the #1 selling brand of microwave ovens.

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Bringing the Savings Home

Resources and ideas you can use now!

How does your house stack up? Are you paying more than you need to for energy? Do you want better temperature control in both summer and winter? And what about the environment — do you want to see your efforts really count for something? It's easy to bring cost savings, comfort, and energy efficiency to your home with just a little education.



First, test your energy IQ with this short quiz. Mark each statement true or false. Then turn the page for the correct answers and take a short tour through a typical house with some easy built-in energy-saving ideas.

T F

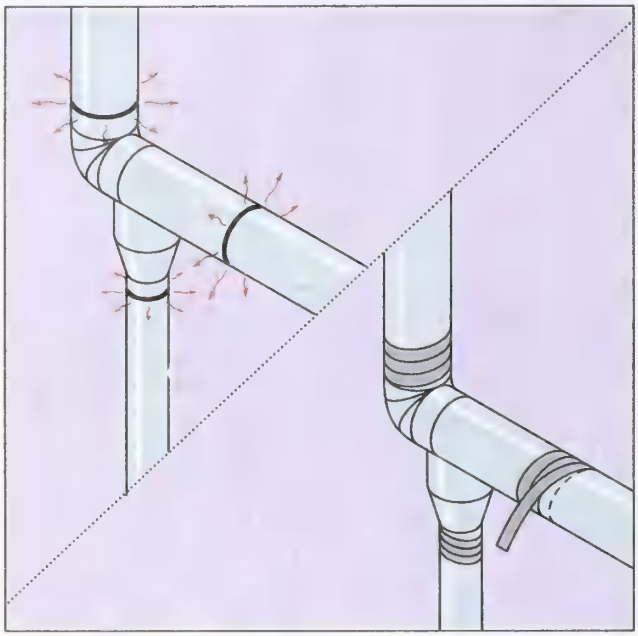
- ☐ ☐ 1. Adding weather stripping to windows and caulking cracks in the wall are all you have to do to keep heat from escaping.
- ☐ ☐ 2. A big deciduous tree on the south side of your house can reduce what you pay for heat in the winter and air-conditioning in the summer.
- ☐ ☐ 3. It's now possible to buy fluorescent tubes that last for 10,000 hours of use and cost 57% less to operate than a regular incandescent light bulb.
- ☐ ☐ 4. In the winter, the ground in your backyard is either too cold (or too frozen!) to be a heat source for your house.
- ☐ ☐ 5. The only way to get fresh air into the house is to open a window.
- ☐ ☐ 6. Putting a "jacket" on your water heater holds in the heat, saving energy and money.
- ☐ ☐ 7. Thermostats allow only a single temperature setting at a time. Once you set it there, that's where the temperature stays.
- ☐ ☐ 8. When it comes to insulation, thickness is the only thing that counts. The more you have, the warmer you'll be in the winter and the cooler you'll be in the summer.



Good Cents, Smart Saver, Power Miser, Powerplus. These are some of the proven programs that save energy and money. To find out what you can do in your home, call the customer service representative at your local electric utility...and start partnering now!

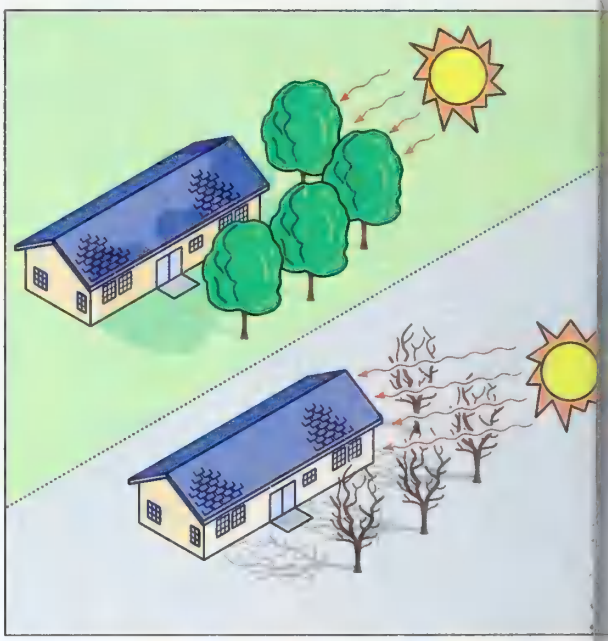
Question 1

False Sealing cracks around doors and windows keeps heat inside the rooms. But a lot of heat is lost through leaky duct work before it ever gets to where it's needed. To save that heat, insulate the ducts and seal the joints along the duct work.



Question 2

True In summer, a leafy tree shades your house from the sun's heat. In winter, when the leaves are gone and the sun is lower on the horizon, the sun's rays can get through the trees and provide a little extra "solar heat."



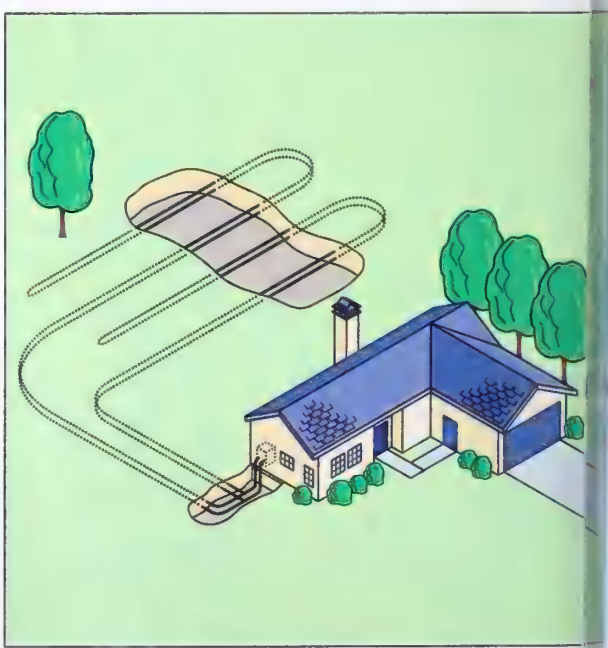
Question 3

True A 13-watt compact fluorescent tube puts out the same amount of light as a 60-watt bulb, but lasts 12 times longer. If you're paying 8 cents per kilowatt-hour for power, you save $46 over the tube's 10,000-hour life.



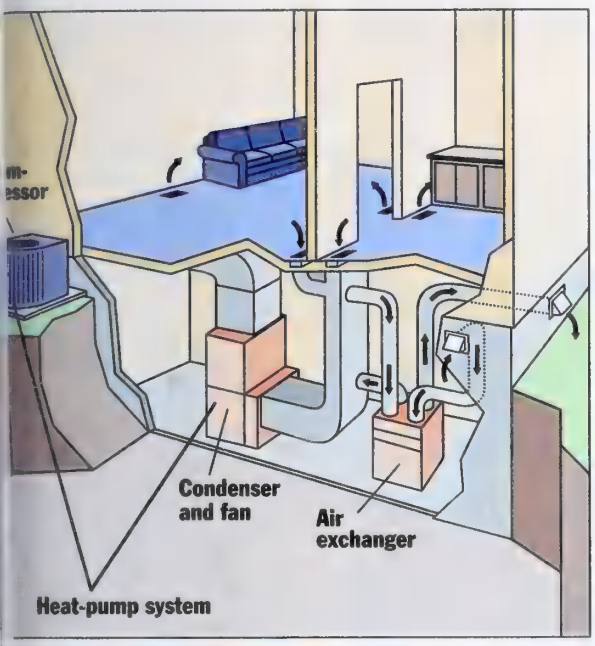
Question 4

False The earth below the frost line — about 4 feet deep — has a constant temperature of 55 degrees, more than enough to provide a heat source for a geothermal heat pump. Pipes buried in the ground extract the heat and bring it to your house.



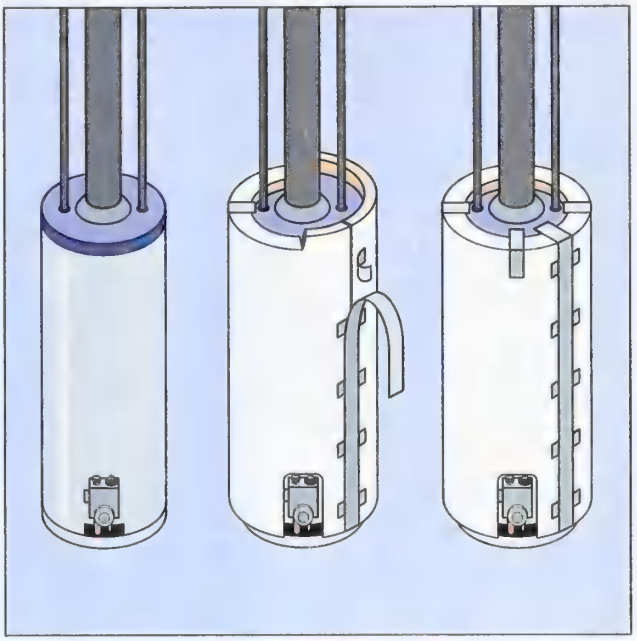
Question 5

lse In a well-insulated and sealed house, fresh air is important. From exhaust fans to air-exchangers, many systems can provide fresh air indoors. Ask your utility resentative what's right for your home.



Question 6

True Installing an insulation jacket around your water heater keeps the water inside hotter longer, so it reheats less often. This helps you save money on your electric bill and gives your family greater comfort.

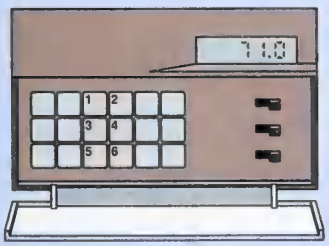


MARTY SMITH

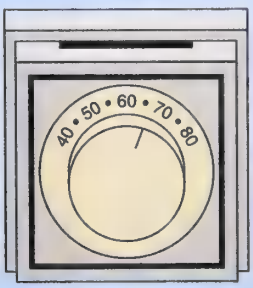
Question 7

Programmable thermostats let you change temperature settings at different times of the day and night, automatically. And you can program those settings up to days in advance.

ogrammable

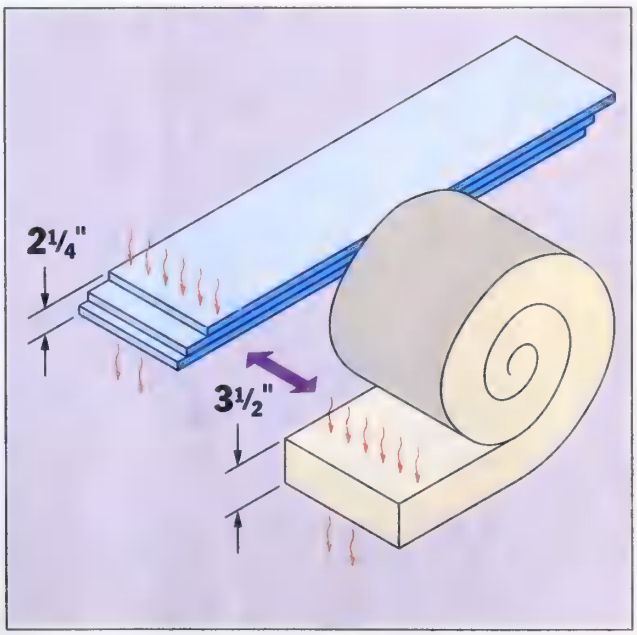


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Question 8

True Generally, with insulation, the thicker it is the better. But some materials insulate better than others. For example, 2¼ inches of rigid polystyrene provide the same amount of insulation as 3½ inches of fiberglass batt. Ask your electric utility representative about the best ways to insulate the different areas of your house.



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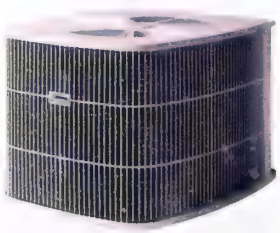
Every time you cook a meal in a microwave oven, heat something on an induction cooktop or heat and cool your home with one of today's high efficiency heat pumps, you're using energy more wisely. You're using less energy and getting more in return.

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make many of us long for a new kitchen incorporating complex tile patterns.

In *Mission: The Story of Building on a Frontier* (Houghton Mifflin, $45), Roger G. Kennedy explores the complexity of the mission movement in North America and the architecture of its buildings from the 15th through the 18th century. "There is much truth in the cliché that the Spaniards came to America for God, Gold and Glory," Kennedy remarks. But he also points out that the "Spaniards" were not invariably Spanish, and that the goals of other colonizers—Swedes, Dutch, French and British—were similar. A thoughtful, well-written study of architecture, its meanings and ramifications.

Eighteenth-Century Decoration: Design and the Domestic Interior in England by Charles Saumarez Smith (Abrams, $95) is likely to become a classic not only among interior designers looking for inspiration, but also for filmmakers and costume designers, art and architectural historians and general readers who want to visualize the settings, say, for Pope's "The Rape of the Lock" or the inns and drawing rooms through which Tom Jones romped. Smith's primary purpose, he notes, is to increase the number of 18th-century images of interiors in circulation, and he deserves credit for the unusual effort he has made to search out rare pictures of the interiors of ordinary houses.

Future historians will have a far easier time reconstructing plebeian life in this century thanks to the ubiquitous camera. And, of course, photographers have made an extensive record of fashionable life as well. For a bountiful record of the interiors that the rich and/or famous call home, pick up *Horst: Interiors* by Barbara Plumb (Little, Brown/Bulfinch Press, $75). The glittering personalities whose homes were photographed by Horst P. Horst mirror the ebb and flow of mid-century celebrity. In the sixties he visited the Duke and Duchess of Windsor, Truman Capote and Doris Duke, among others; in the seventies, Gloria Vanderbilt, Franco Zeffirelli, Diane von Fürstenberg, Lee Radziwill and her sister, Jacqueline Onassis; in the eighties Paloma Picasso, Patricia Kluge and Andy Warhol, to skim a few of those whose interiors are displayed in a fittingly lavish book. How to describe these houses and apartments, most designed by professionals, mar internationally known? Some are beaut ful; many are extravagant, opulent, e cessive. A few are so faddish that or feels certain the decoration has long sin vanished.

It's rare to pick up a book on garde ing and read it from cover to cover in sitting or two. Nevertheless, that is e actly how I sped through Allen Lacy *Gardening with Groundcovers and Vin* (HarperCollins, $35). Lacy's writing personal and easygoing, but the real re son his most recent book is so compellir is that almost every page offers temptir and practical ideas for fundamentals furbelows that could enhance my ow garden—and, most likely, your luc recipient's.

Lacy's enthusiasm is infectious. H never writes about a visit to a nursery admires without saying, almost in pas ing, that he loaded the car with plan new to him. His comments made n wish I could shoot down to North Ca olina or shuttle over to Oregon to fill on the recommended goodies too. (Fo tunately, most of these nurseries se catalogs and accept mail orders.) Ho does he do it, year in and out, on a 10 by-150-foot lot? One way is by utilizi every smidgen of space, both on t ground (with small or creeping plan over and under the star players) and the air, with vines clambering up t shrubs, trees, walls and trellises. Photo raphy by Cynthia Woodyard makes th first-rate book a winner.

If there is a rose-besotted gardener your list, *David Austin's English Ro* (Little, Brown, $40) will keep the o sessed recipient pacified until it is time prune and plant again. Austin, hybridiz since 1969 of his invented category, En lish Roses, tells how and why he creat these hybrids of Old Roses and Mode Roses, which join the form and fragran of the old with the color variety a repeat blooming characteristic of t new. A rewarding notion, new to me, his suggestion to plant two or three ro of the same variety close enough t gether so they will form, in time, the a pearance of a single flourishing shrub can't wait to try it.

Although all manner of books cater gardeners, few anthologies of garden


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Patricia Wells, in* Trattoria, *is such a strong proponent of fresh herbs that she urges us to cultivate our own bay tree

writing surpass *A Celebration of Gardens* (Sagapress/Timber Press, $35), by Roy Strong, well-known gardener and author. His excerpts, some several pages, others pithy snippets, invite compulsive browsing. Here you'll meet old friends, such as Gertrude Jekyll and Vita Sackville-West, often contradicting each other. You'll be reminded that everyone from Pliny the Younger through Chaucer and Shakespeare and on to Jane Austen, Nathaniel Hawthorne and Edith Wharton—not to mention a flock of contemporaries—has had a lot to say about gardens.

Grounds for Change: Major Gardens of the Twentieth Century by William Howard Adams (Little, Brown/Bulfinch Press, $60) covers some two dozen gardens, most in the United States, with examples from England, France and other countries. Adams introduces the gardens with a concise, readable history of garden design in this century before going into detail about each. Some choices are expected—Hidcote in England, the Viceregal Garden in New Delhi, Dumbarton Oaks in Washington, D.C.—but he includes surprises like the Governor's Palace in Williamsburg, Virginia. About Arthur Shurcliff, its designer, he writes: "Although Shurcliff and his staff did visit a number of surviving early gardens... they were not seriously inhibited by physical or documentary evidence that would clash with the imaginative setting they were determined to create."

In *Feast Here Awhile: Adventures in American Eating* (Ticknor & Fields, $18.95), Jo Brans describes her scramble up and down the path to food sophistication. Leaving home, she plummeted from Mom's traditional southern plenty to Chef Boyardee; stepped proudly up to Betty Crocker; higher up to James Beard, Craig Claiborne and Julia Child. Hers was an ongoing adventure shared by many middle-class American women between the fifties and the present. Her autobiographical sketches are lighthearted entertainment, a good read—and good gift—for foodies and their mothers.

In the 1950s most people owned only one cookbook, if that. Two decades later a few hundred were published annually; now they number in the thousands and almost everyone buys them. And what a difference in their content! My ancient, broken-spined *Settlement Cook Book* boasts only a few line drawings in all its 600-plus pages, while almost any current cookbook, such as Julia della Croce's large-format *Antipasti: The Little Dishes of Italy* (Chronicle Books, $18.95), includes tempting full-page, full-color photographs of preparations. What an enormous help, especially for those who have never seen, tasted or perhaps even heard of the dish before.

Della Croce emphasizes the Italian cook's reliance on the freshest ingredients, prepared quickly and simply. Her recipes rely on extra-virgin olive oil, freshly squeezed lemons, fresh herbs. Along with "ahead-of-time notes," such an emphasis makes *Antipasti* a good choice for the moderately experienced cook looking for new ideas.

Patricia Wells, in *Trattoria* (William Morrow, $25), is such a strong proponent of fresh herbs that she urges us to cultivate our own bay trees, potted and kept indoors during the winter if the climate demands. Only oregano, she says, tastes better dried than fresh. *Trattoria* is a resource of knowhow and practical advice from a Paris-based American food writer much admired for her books *The Food Lover's Guide to Paris* and *The Food Lover's Guide to France.*

If you are a fan of Italian cooking and already own a half-a-dozen cookbooks on the subject, you may recognize some familiar preparations, but that is fitting in a collection featuring the traditional dishes served in trattorias, those homey, informal, family-run restaurants that serve delicious, unpretentious food throughout Italy. Unless you are lucky and live near one of the few good trattoria-style places in this country, the only way to get this food is to prepare it yourself. Or be devious: Give Wells's books to someone who will prepare it for you.

In the last decades of the 19th century, most middle-class families displayed in the parlor a scrapbook filled with black-and-white or hand-colored photograp they had purchased of exotic places. B only in most recent decades has the trav book whose primary allure resides color photography come into being. Suc books appeal to the same instinct for vi arious experience that made the scra books so popular one hundred years ag

Traditional Houses of Rural Italy, Paul Duncan with photography by Jo Ferro Sims (Abbeville, $27.50), is som what less about architecture than abo the exterior facades of rural houses- mostly ancient—in Northern Italy. T camera focuses on details—a crumbli yellow wall; painted, sculpted and inci decorations on varied facades; a wealth diverse windows; an entire village se from above or in the distance.

Don't look in *Traditional Houses*, in *Provence*, by photographers Sonja B laty and Angelo Lomeo, with text Marie-Ange Guillaume (Abbeville, $4 for anything that smacks of curre incursions. Not an automobile mars the romantic pages. Nor will you find *Provence* instructions for getting to t exact field of sunflowers or vineyard olive grove shown, nor does *Traditio Houses* tell readers how to search out e actly the same streets. No matter. Lea the mundane how-to's to Michelin Baedeker, and use these books for drea

In *Tibet: Reflections from the Wheel Life*, photographed by Thomas L. Ke and written by Carroll Dunham and I Baker (Abbeville, $49.95), text is at le as important as pictures, while the lat though informative and attractive, do r reach the high art that soars in *Proven* Because cultural symbols are calibrat differently in Tibet, westerners requ guidance in order to understand l there—religion, marriage, birth a death. They get it in this book wi chapters organized according to t universal stages of life, from childhoo to old age. This is as much an introdu tion to society as it is a travel book, a offers a foreword by the Dalai Lama.

Cecile Shapiro often writes gardening artic and book reviews for House Beautiful.



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Struggle Chair about conflict within a relationship.



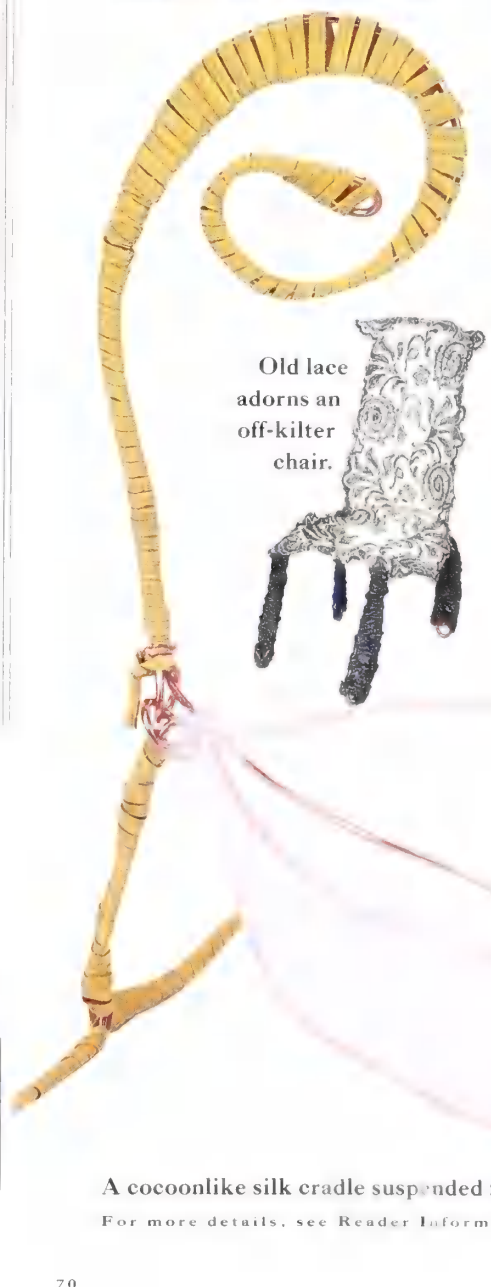


Chairs of Mary McFadden fabric, velvet vines, a bird's nest; Satterfield in her studi

Winsome welder

Jill Satterfield sculpts quirky wire furniture—to display as art, perhaps to us

BY AMY CLYDE



Old lace adorns an off-kilter chair.

In high school Jill Satterfield failed geometry twice and has been avoidi straight edges ever since. Today her rebellion is confined to her studio in Katonah, Ne York, where she welds and twists decorative wire objects and furniture to order: full-si and miniature chairs as well as headboards, chandeliers, lampshades, kitchen cabinet ha dles, bird's-nest sculptures, and anything else asymmetrical for the home. "My lines wav because that implies life," says Satterfield. "I'm always trying to animate the inanimat

To give her pieces an elegant life, she dresses them up with luxurious vintage materi —millinery fruits and flowers, lace, silver mesh, gold trim. Her inspirations i clude Surrealism, dance (she attends performances with a sketc book so she can jot down intriguing movements to "draw" a wire later), flea markets and vintage millinery suppli "I just get so excited when I find something like velv leaves with subtle color gradations," she says.

A Parsons School of Design graduate, Satte field developed her drama style fashioning shop furnis- ings and designing props, s and costumes for theater a dance companies. Now sh working on a garden ch covered in living vines. H sculptures range from $300 $10,000. "I start with materi and it explodes," she says abo her creative process. ■

A cocoonlike silk cradle suspended from bullion-covered wires.

For more details, see Reader Information



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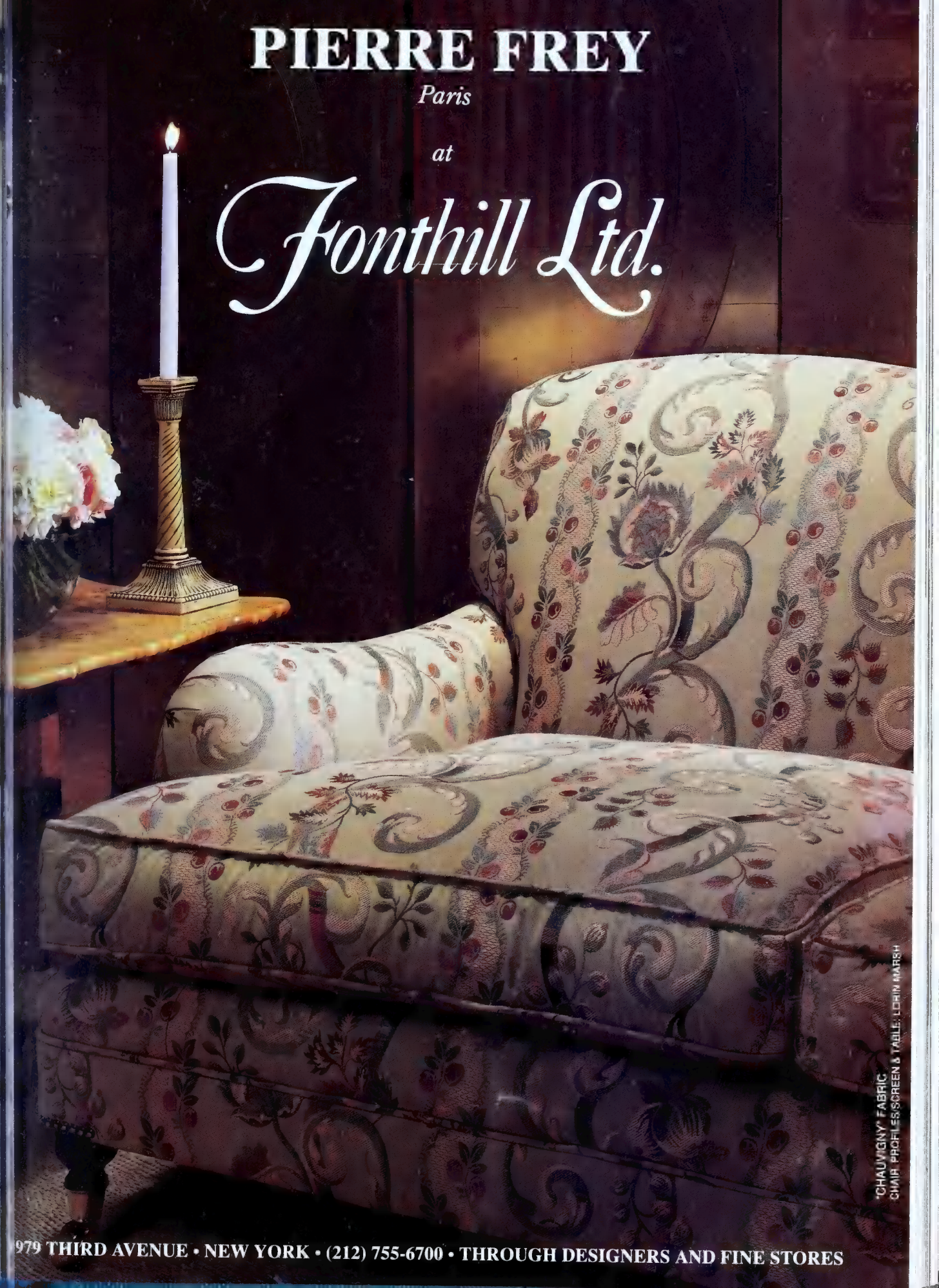
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How does her cotton grow?

Sally Fox's cottons grow in colors. Now woven into everything from bed sheets to jeans, they require neither bleaching nor dyeing. And that's good news for the environment

BY PILAR VILADAS

It is a hot, sunny afternoon in the gh desert of western Arizona and Sally ox is searching for flowers. Cotton owers, that is. Here among the breed- g plots of her 600-acre farm near Vickenburg, northwest of Phoenix, Fox hoping to cross-pollinate some of her tton plants, but today the plants don't em to be producing enough flowers to t the job done.

Such disappointments are all in a day's ork for a farmer, but Fox isn't just any rmer. She's a former entomologist ose passion turned from insects to ants when she was given some seeds for lored cotton eleven years ago by the fa- er of a friend; he had wanted her to ex- ore the seeds' pest-resistence properties.



Fox, however, became interested in the unusual color of the cotton, and now she is singlehandedly revolutionizing the market for cotton fiber. Her company, Natural Cotton Colours, Inc., sells her trademarked FoxFibre organic colored cotton (now grown for her primarily by other farmers in Arizona and Texas) to over twenty companies in the United States alone, including Levi Strauss, Esprit and Fieldcrest. These companies use her eco-friendly cotton to make everything from jeans to bed linens.

Conventional cotton requires either bleaching to make it white, or bleaching and dyeing to add color. Both processes can release large amounts of toxic chemicals into the environment. But colored cotton requires neither bleaching nor dyeing; moreover, unlike dyed fabrics that fade after washing, the cloth made from colored cotton actually intensifies in hue with repeated washings.





Sally Fox, entomologist turned cotton breeder (LEFT), surveys a field of her plants (ABOVE). RIGHT: Clothing made from her FoxFibre.

For more details, see Reader Information

Colored cotton has been cultivated for thousands of years but could not be machine-spun into thread because its fibers were too short. Now Fox has developed colored cotton with longer fiber

Sounds like a new invention, doesn't it? It isn't.

Colored cotton has been cultivated for thousands of years—in this country, Mexico, South America and elsewhere. (Khaki cloth was originally made in India from brown cotton.) The main drawback was that colored cotton could not be machine-spun into thread because its fibers were too short for spinning machines, which had been developed for longer-fiber white cotton. "It's logical that colored cotton fell by the wayside," says Fox. What she wanted to do was bring it into the mainstream by developing colored cotton with longer fiber.

In her quest, Fox had a ready weapon in a lifelong hobby. Since childhood she had been an avid hand-spinner, and she was therefore able to spin the colored cotton herself. She planted the original batch of seeds and hand-ginned the cotton they produced. She then selected the seeds that had produced the longest fibers and planted them. Fox also selected the plants that bore the strongest colors.

The next year, Fox started cross-breeding the colored plants with long-fiber white cotton. Cross-breeding is essential to developing a better colored cotton, but Fox also stresses the importance of selection as a breeding method. Her first machine-spinnable brown and green cottons—"the ones that pay for everything," as she puts it—were the result of selection rather than cross-breeding. But the latter process has now produced two new varieties, and others are germinating.

By 1988 the fibers were long enough for Fox to machine-spin the cotton successfully; that year, half her crop was purchased by a Japanese mill. And while the Japanese, who are extremely sophisticated textile consumers, were the first to recognize the importance of Fox's product, she realized that the potential market for her cotton was even larger. Supported by a mail-order business that she had established several years earlier to sell colored cotton to hand-spinners, Fox quit her work in the biological control of pests for good. She then embarked on a whistle-stop campaign through the Southwest, camping out at cotton growers' houses to cut costs, to convince them to try it her way.

By 1989 Fox was talking to Levi Strauss about making colored-cotton denim, and she filed for trademark registration for her FoxFibre. "I decided it was very important that there be a mark of authenticity," she explains. "You could dye cotton the same colors as mine, and who would know?" Moreover, she says, "Anyone can say their cotton is 'naturally colored.' White is a natural color."

Fox's original colors are a warm reddish brown and an elegant celadon green. These colors can be used full-strength or "lightened" by blending with unbleached white cotton. Fox has woven her cotton in stripes, checks and plaids. (While Fox initially designed many of the yarns and fabrics now on the market, her customers are beginning to design their own.) The Fieldcrest sheet fabric, also developed by Fox, with its delicate brown striations on a natural background, has the look and feel of silk tussah without the shine.

Will this cotton one day be available in every color of the rainbow? No. We aren't going to see blue FoxFibre. "Cotton, like wood, is mainly cellulose, and has the same molecules that give wood its colors," she explains. "You'll see the same color range in cotton that you see in wood—everything from the greens of the young wood to yellow, to red, to ebony." While this range might not satisfy everyone, those who opt for the natural look can take comfort in the fact that their clothes have been made without ecological damage.

Brown-colored cotton, moreover, has remarkable fire resistance, and Fox is currently testing her cotton for use in children's sleepwear, which now, because of flammability standards, must be made of synthetics.

When she isn't in the breeding plots or at her company's Wickenburg headquarters, for which Fox is creating office partitions out of cotton bales, she is spreading the word on colored cottons all over the world. But this scientist-turned-globetrotting marketer doesn't sell to just anyone. Fox stipulates that products made from her cotton be manufactured in countries where the labor force is well paid, and she prefers to sell to American companies because they are more likely to impose U.S. environmental standards even in foreign countries. "American firms bear the greatest environmental protection costs and take the greatest responsibility," she says.

Back in the breeding plots, Fox, unsuccessful in her search for cotton flowers, is forced to call it an early day. In spite of the heat, she looks genuinely disappointed; this is a woman who loves her work. But the good news is that Fox will have plenty of time to ride her beloved horse Merlin. So, after piling into her truck with her three Border collies, Eli Whitney and Electra ("I should have called her Gin," she quips about the third dog), Fox heads home. And after exchanging naturally colored brown shorts for naturally colored green Levi's, she saddles up and rides off into a perfect Arizona evening. The sky, streaked with pink clouds, is a brilliant aquamarine. No it's not a color found in cotton, but if it were, Sally Fox would be growing it.

Pilar Viladas writes on architecture and other subjects from Los Angeles.

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A modern Midas touch

A Manhattan husband-and-wife team create ornamental furnishings with a new feel for the ancient

BY AMY CLYDE

Last year, when they were about to be married, Tom Coffin and Julia King briefly considered the Egyptian Temple of Dendur at the Metropolitan Museum of Art for the ceremony. But they couldn't get around the museum's no-personal-ceremonies rule or persuade anyone with power vested in him by the state of New York to sneak in and perform the nuptials, so they were hitched elsewhere. Yet one look at the design duo's work—pieces ranging from perfume bottles to sculptural sconces—tells you the two have remained firmly wedded to the appeal of ancient art. Add to that his taste for Buck Rogers and her penchant for vintage clothing, and you've got it: a style that's a kind of *I, Claudius* meets *Star Trek.*

In their studio, Coffin and King cast each piece in clay stone; next, they lug the pieces home for sanding and varnis ing. The finish: gold leaf, applied in 3-by-3-inch sheets, a fluorite octohedron, a rainbow-filled mineral. "We say we wo in our apartment because—for gold—the environment has be pristine," says Coffin. "The truth is, we like to watch TV

A PBS special on molecules, for instance, inspired them dot their pieces with balls suggesting bubbling energy. "Bu jokes King, "we almost got divorced over the placement of o ball. He's wild and bizarre, I like things finished looking."

CLOCKWISE FROM TOP LEFT: **"Half-elegant, half-wacky" boxe and bottles; chest of drawers with secret compartment; Coffin and King take a break; a flea market chair goes gol**



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In his shop devoted to culinary antiques, Patrick Dunne proves he is as dedicated to food as the Roman who lent his name

BY MIMI READ

Whatever you do, don't expect a conventional, demure reply when you ask Patrick Dunne of New Orleans why he does what he does for a living.

"I am a devotee of all rituals," proclaims Dunne (above), a singularly eloquent antiques dealer whose French Quarter shop, Lucullus, is filled with beautiful, evocative old objects related to food and the dining experience. "It just so happens that almost the only ritual that has been left semi-sacred in this trivialized world are rituals around food. Food has been re-sacralized out of a sense of nostalgia and insecurity which floods us as we end the millennium. Like all fins de siècles, ours is a strange time, and we all long desperately to be nourished."

It is an ordinary bright weekday morning, with tourists and locals wandering inside Dunne's quirky and richly arrayed shop housed in an ancient building that survives from the city's Spanish days. But it isn't only the noble, sagging Creole architecture and the unreconstructed rear courtyard where ferns sprout horizontally from crumbling brick walls that give th stamp of originality to this establishment. It is the strange ar wonderful merchandise and its gently theatrical presentatio And, of course, it is the man behind it all.

To enter this shop is to flee as far as one can from the wor of microwave ovens, paper plates and pop-top aluminum can It is to ease back into an era when eating was steeped in cu tom, ceremony and communion, when the attendant impl ments reflected and embodied this grace. It also happens to b the best way to acquaint oneself with Dunne's zealotry, sens tivity, humor, spleen, and all-around high priestliness on th subject of culinary antiques.

Few people are so offhand about their erudition. And fe have Dunne's talent for uncovering articles both visually a resting and historically meaningful. Although he was traine as a historian, antiques and food were always serious avoc tions. The idea of combining all of his passions into one bus ness came to him one day while he was sipping a Sazerac wit friends. "We were in Galatoire's, which is where everything



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A PASSION FOR CHOCOLATE SINCE 1845

Patrick Dunne's treasures make whole biographies spring to his imagination: A heavy English picnic hamper evokes a pair of footmen and a damsel in a white linen dress

important in New Orleans happens," Dunne says. "I plunged into it with a great deal of innocence, and the angels protected me." He studied by reading old cookbooks, poring over prints and paintings, talking to oracular antiques dealers in Europe, and consulting daunting domestic sourcebooks like *Objets civil et domestique* (1984), published by the French Ministry of Culture. And, of course, he learned by buying. "I just buy what's beautiful," he says. "I can't analyze that, or maybe I don't want to. After two decades in academia, it took me a long time to recover my intuitive sense of beauty."

Dunne is also a tremendously talented arranger, for want of a better word. Framed by a bright red painted facade, his shop's window dressing is always marvelously, nonchalantly stylish. Throughout the interior, too, he creates spirited, many-layered tableaux composed of every kind of table, of sinuous and gleaming commodes, delicate linens, upholstered dining chairs, hand-painted china, heavy old silverware, venerable kitchen implements, crude pottery jugs, loaves of Frenc bread, heaps of fruit, and simple, fresh flowers. He loves t pile up textures and to mix primitive pieces with very refine ones. "Beautiful objects are like beautiful people—they mi well," he says. In one area he might create a little luncheo mise-en-scène with red toile de Jouy curtains and painted gra chairs around a country table, so reminiscent of Provence th you can almost smell the lavender and taste the wine. Deepe into the shop he'll conjure up the Paris apartment of a well heeled sophisticate by pairing exuberant, wacky Italian dinin chairs with a sober, elegant French walnut table covered wit fussy, painterly Minton china decorated with purple and gra swags. "I do it to amuse myself," he admits.

The nine-year-old shop is named Lucullus after the first century Roman general who was inordinately fond of fine foo presented in a lavish style. "Lucullus won many battles bu eventually got corrupted by soft *(Continued on page 85*



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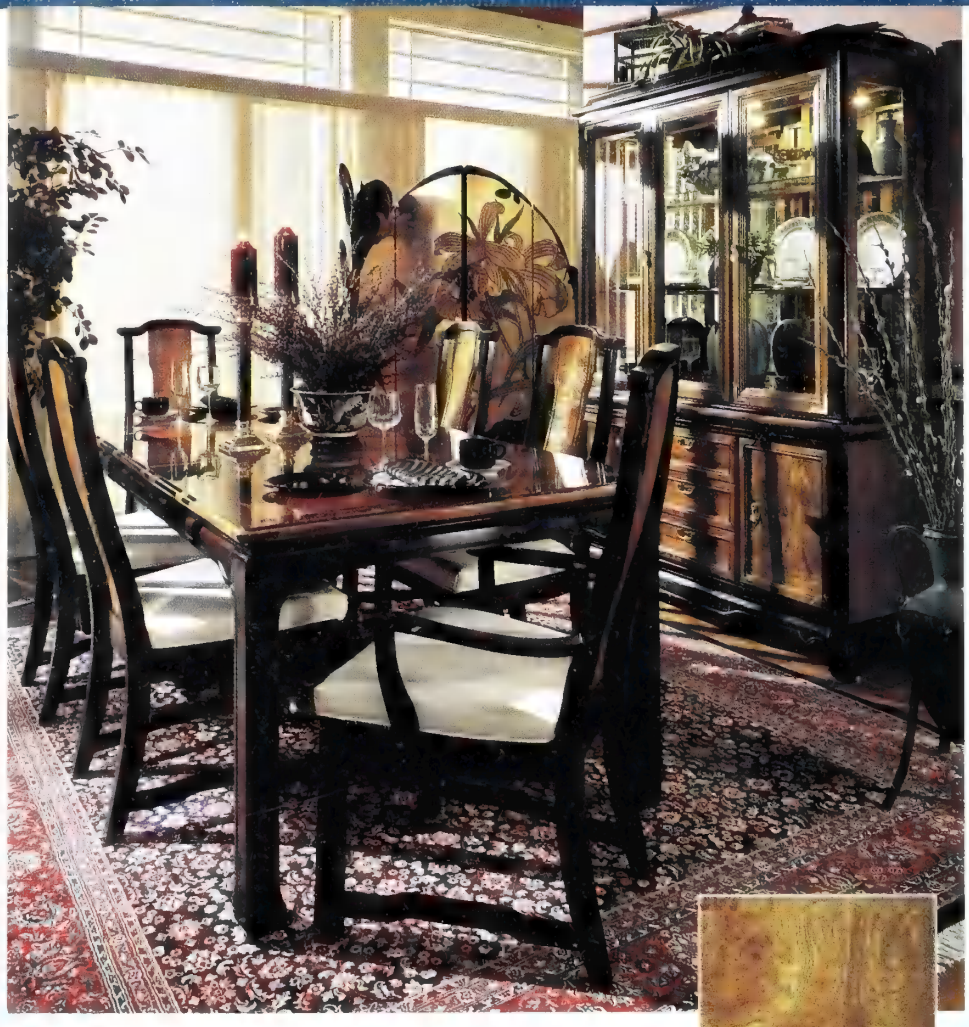
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ving—a perfect presiding genius for a lew Orleans institution," Dunne says.

As Dunne tells it, when Lucullus re- red from the battlefield and dedicated imself to good living, he built a great se- es of dining rooms, each one more amorous than the next. "If he invited ou to dine," Dunne says, "you would eat one room or another depending on ow important you were. But the most xurious of all his dining rooms was the nallest, and it was the place where he ned by himself." One legend about the neral quotes his angry reprimand to the ok who prepared an insufficiently elab- ate meal when there were no guests. 'oday Lucullus is dining with Lucullus!"

Despite the day's heat, Dunne is dap- r in a white linen suit, white bucks d a silk necktie printed with multicol- ed teapots. It is his usual look: that of 19th-century colonial gentleman who s managed to blunder into the swel- ring American tropics. In fact, he is a tive of Corpus Christi, Texas, who fell love with New Orleans on childhood cations and came to the city to live in e 1960s.

He points customers toward their var- us desires but continues to sip rich café lait from an oversized Old Paris cup th a swan handle as he warms to his vorite subject, the tragic deterioration ritual in the modern world.

"I believe in time," he says. "I believe history. I believe in memory. I believe the memory that ritual evokes. And elieve we live in a society that has be- me amnesiac, and that this constitutes e most profound form of anarchy. I lieve that loving old things is a criti- m of the modern world. I believe it loving the rituals of the table is also riticism of the modern world. I be- ve in pausing to be part of what you doing when you are eating, rather in being this unconscious lump that t goes on disposing of things and be- disposable."

Everything in Dunne's shop was made be prized, kept and passed on to sequent generations. Every two or >

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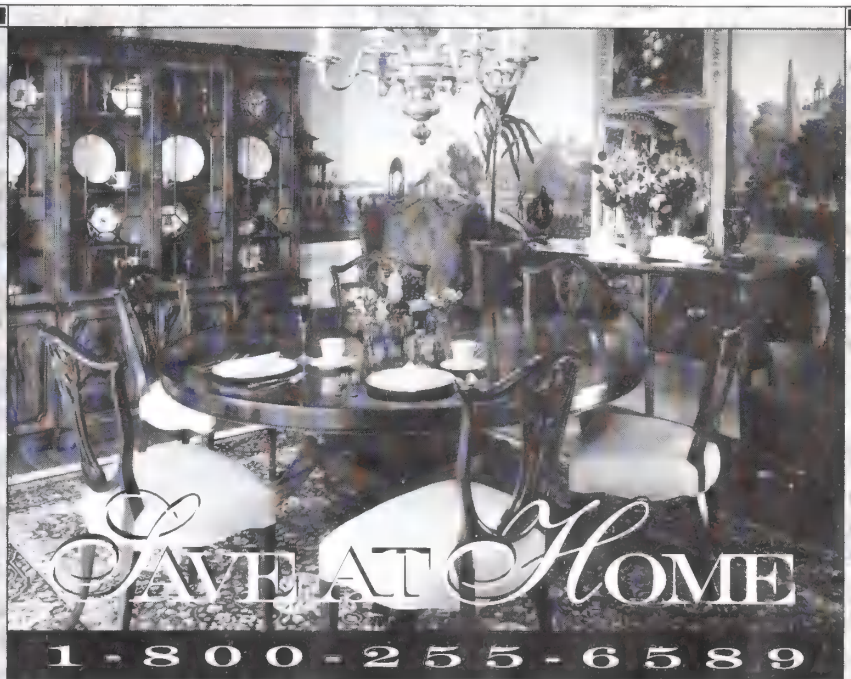
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three months he travels to England or France to shop and comes back with new booty. On a morning's tour, he shows off a dizzying range of 17th-, 18th- and 19th-century objects, most of them still eminently useful.

Among the objects poised on various tabletops are French café au lait bowls hand-painted with rosebuds, a spindly silver Victorian English toast rack, a flat cup for wine tasting from second-century Greece, and a set of 1920s Lalique glass knife-rests shaped like swans. "When I first opened this shop I couldn't sell a knife-rest to save my life," Dunne says. "But people have gone back to using a simple setting of one fork and one big knife, and knife-rests are very useful now."

Another table is massed with wavy, cylindrical green glass jars like those depicted in the paintings of Chardin. "The top was covered with stretched hide and tied with twine, and they were used for food storage—the Mason jars of the eighteenth century," Dunne explains. Hanging from iron hooks is a vast series of 19th-century copper pots and poachers, blazing and bright as suns. "Copper was scarce in France," Dunne says. "It really only came from grand houses. These are from a large château."

Hanging on a nearby wall is an enormous flat brown basket shaped like a mussel shell, with a straightforward, utilitarian weave. "It was a winnowing basket for grain," Dunne explains. "They'd put the grain in it, stand against the wind, throw it up in the air, catch the grain, and the chaff would blow away. I don't think women would need Jane Fonda to tell them how to work out if they still used these."

And just next to the rustic basket Dunne has arranged a formal, citified tableau. On a mantel, beneath a grisaille wallpaper panel depicting Cupid and Psyche, stands a pair of 1820s Old Sheffield silver candelabra with arms that swing and adjust "so they can be taken into the library for port after dinner." On another wall hangs an 1880s French cartoon of two ladies drinking absinthe in a sidewalk cafe, their well-clipped poodles lying inert at their stylishly shod feet. "I love absinthe equipment and memorabilia," he says, admiring the intricacies of the black-and-white sketch. "See the slotted spoon next to her glass? You'd pour the absinthe over a spoon of sugar and use the spoon to muddle the absinthe. Then you'd add water to it. Absinthe was the crack cocaine of the nineteenth century."

Patrick Dunne's treasures make whole biographies spring to his imagination. In a front window a lavish English picnic basket—a huge wicker suitcase, really—is stocked with thick white porcelain plates, oversized silverware, glasses, lidded pots, four green glass wine bottles and linen napkins. "It was made to be strapped to the back of an English car like a spare tire," Dunne explains. "Believe me, it's heavy. It would have taken two footmen to carry that basket for the damsel in a white linen dress who probably owned it."

If a not very rich person wants to follow Dunne's basic precept about "living quietly, using a sense of beauty and >

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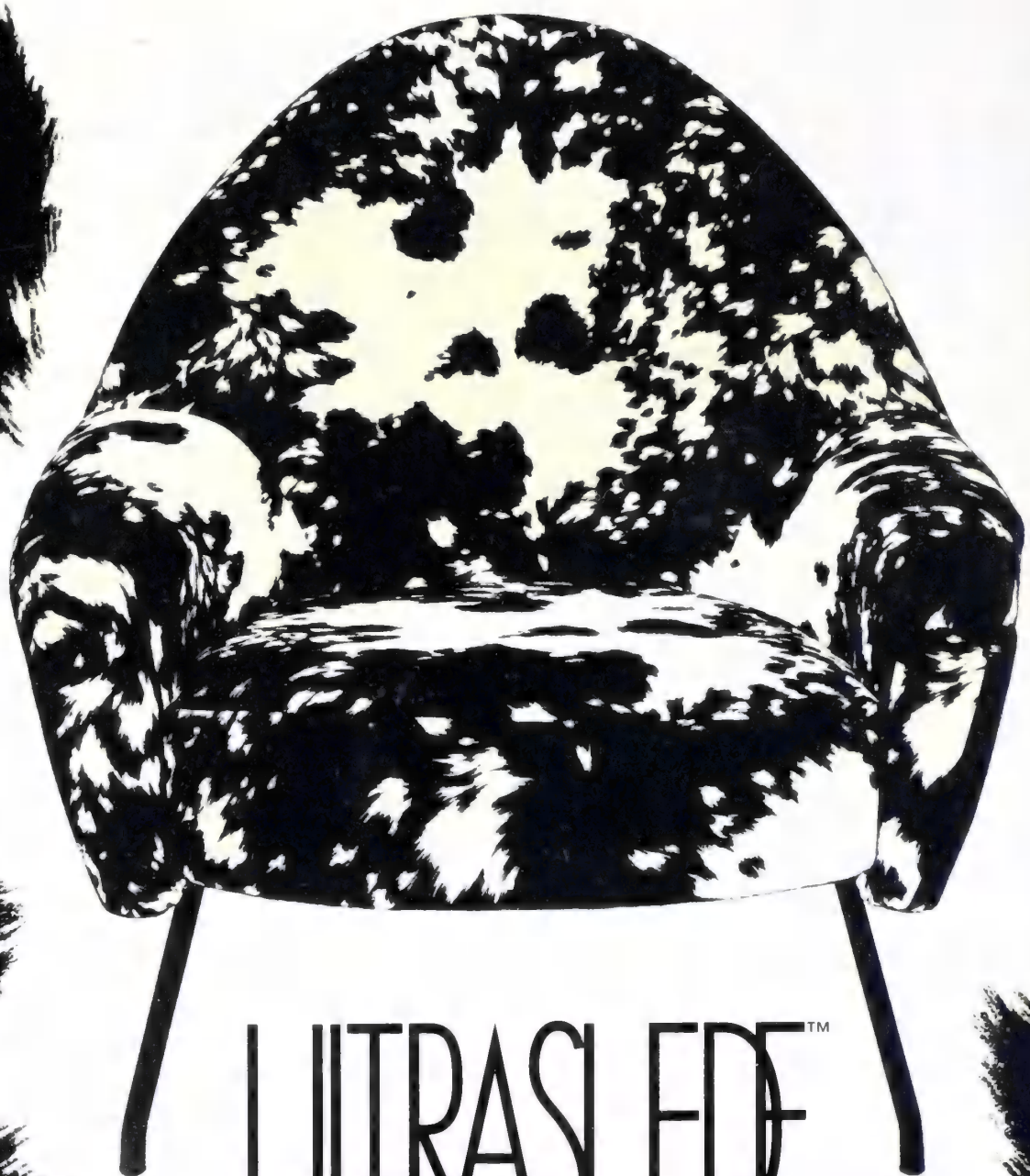
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"I believe in memory. I believe that loving old things is a criticism of the modern world," he says

tyle as a guide," he or she can find in the shop one beautiful iajolica or porcelain plate to use every day. But when a cus-)mer comes in wanting an inordinately grand china service, Dunne often has one in stock. "I'm not afraid to buy expensive iings," he says. "I just sold a really great Old Paris set of nearly 00 pieces. It was heavily gilded and came out of a count's fam-y. Some people in Alabama bought it for their daughters."

He usually has ten to twenty tables in the shop at any given me; they might range from pine kitchen tables to small Eng-sh tea tables to grand Louis XVI dining tables that seat wenty. Prices range from $900 to $30,000, and if anyone otes the steepness of some of the price tags, Dunne is quick) proclaim his love for the least of his wards. "Look at this ne!" he says of an enormously long bistro table from just out-de Lyons—a black geometric iron base reminiscent of the iffel Tower, topped with a slab of reddish and slightly wavy iarble. "Part of what I love about it is that the marble has robably been wiped by a thousand waiters. I wonder how iany glasses of pastis have been turned over on it. How many ars have been shed by lovers breaking up."

Dunne declares that he is not only addicted to antiques, but lergic to new things. Objects without a lot of time and mem-ry stored inside them make him feel nervous, even crazy, he ys. "On buying trips, I'd rather stay under a bridge in Lyons ian in one of those new French hotels where nothing is old," e says. "For me, the old hath charm, the new hath not."

Beautiful objects for the table and kitchen may help feed the ody, but they also satisfy trickier spiritual hungers, Dunne ys. In the back of his store, where he keeps the more rustic ems—the roasting spits, pottery molds, snail cages, horn oons and Navajo bowls—he points out a small iron pothook rged into the shape of a swan.

"Isn't that wonderful?" Dunne says. "Here is the human irit, constantly asserting itself in the most simple everyday iings. I think not just of the ironmonger who made it, but of ie housewife who uses it. Every day she sees or touches that autifully curved little swan. There is a transforming quality that beauty. The question is, a hundred years from now, will Mixmaster do the same thing? Will a microwave?"

A mischievous but serious expression steals over Dunne's face. Fortunately, I'll never have to answer that question because I'll e in heaven. But I believe that an anonymous Latin should ave the last word: *De gustibus non disputandum*—there is no counting for taste." ■

Mimi Read of New Orleans also wrote "Georgian Gem" this issue.

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When found-object artist Heidi Wianecki goes out scavenging, she always comes home with materials for her witty works





Heidi Wianecki (FAR LE in her living room amo her creations, CLOCKWI FROM TOP LEFT: floor lam with "beaded" shade and sporting-life table 3-D furniture that look 2-D; croquet and oar table, pastel drawings

Alchemist's art

BY JOANNE JAFFE

Reconnoitering the back alleys of her Los Angeles neighborhood with nine-year-old daughter, Kyle, and seven-year-old son, Max, and their youthful cohorts, Heidi Wianecki not only scavenges but educates the children in the art of reuse. "I've created a network of street soldiers," she says. "My kids' friends call me on car phones when they've spotted treasure. They are looking at what's being discarded as having use. That's definitely good for life."

Everything Wianecki makes grows out of a need. "When I was nine, I wanted a fancy headboard, so I painted one on the wall behind my bed," she says. "If I need lighting, I make a lamp." And because she's "a collector who collects everything," Wianecki always has the necessary ingredients at hand: shards of Catalina pottery, parts of old chairs, advertising signs, barbecue grills.

Though the materials Wianecki uses start out as junk, the words "elegant" and "witty" far better describe the results, realized with the help of craftsmen Patrick Lennon and Tommy Gass. Take, for example, her chandeliers, which are based on the classic chandelier in shape but are composed of metal Jell-O molds, oilcans and old tin toys. Or her floor lamps: Topped by traditional lampshade frames, they are strung with copper wire and sea glass, turquoise, beads, shells and bottle caps.

Wianecki's tables and serving carts are built of sports paraphernalia such s paddles, croquet mallets, tennis racke and surfboards. In other pieces the artt explores dimensionality. She produc flat Matisse-inspired drawings of, for e ample, a writing desk, Queen An chairs and a whatnot shelf, and recons tutes them in three dimensions.

The most encompassing of Wianecl designs is the interior of her Pacific P isades home. Shared with her hotel husband, Gregg Miller, and their ch dren, it is embellished with her art a the children's. But it's Wianecki's past that reveal the thread linking her dive creations. Always set at the mome when dusk turns to night, they, like all her art, convey an alchemist's delight change and transformation. ■



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WORDS

My mother still likes to recall that any time I was sent to clean out the garage she would find me curled up reading the stacks of old magazines I was supposed to be getting rid of. I can't remember a time when I didn't like to read; maybe that's why I grew up to be a magazine editor. I know it is why I always want the magazines I edit to be rich in things to read. This issue is no exception.

It is gratifying to provide a venue for good writing, and several of our favorite regular contributors are back in our pages this month. Mimi Read's piece on Patrick Dunne of New Orleans for our Obsessions column introduces us to someone we would love to meet. The opinionated, scholarly Dunne has a shop in the French Quarter filled with objects for the kitchen and the table, and his conversations with Mimi touched on taste, beauty, history, and what rituals tell us about societies past and present.

Because it is November and Christmas is coming and so many of you share our love for reading, we asked Cecile Shapiro, who frequently reviews books for us, to look the field over for holiday giving. Cecile tells us about the fifteen new books she likes best, and as always, she tells us what we really need to know before we choose something to read or to give.

Thoughts of Home—a feature we initiated two years ago to delve more deeply into the meaning of houses and homelands than our beautiful picture stories can—is always the first article in our magazine. Our latest piece is by author Jill Schary Robinson, who shares her stardust memories of a Hollywood childhood with her father, a studio head, and her mother, a painter.

It is also gratifying to introduce new writers, as we do this month with the publication of a travel story by Helen Miller. She describes in chatty detail a return to Venice after a decade, a week spent studying the people in the paintings and in the streets of that magical city. She has written a long postcard to every one of us.

And next month: all new reading, all new satisfactions.

Louis Oliver Gropp

EDITOR IN CHIEF

R. O. BLECHMAN

Suitable indeed

Michael Stanley's frothy Connecticut farmhouse signals a return to decorating for the sheer fun of it. Elsie de Wolfe would have approved



Michael Stanley's living room is a series of three seating areas (ALL VIEWS), **including a late-19th-century ratchet sofa** (OPPOSITE). **One hundred yards of Summerhouse cotton by Payne, the painted checkerboard floor, and Thomas Jefferson curtains supply the thread that holds them together.** OVERLEAF: **In the dining room, pink plus white—sweet but not cloying.**

BY STEPHEN DRUCKER
PHOTOGRAPHY BY RICHARD FELBER
PRODUCED BY CAROLYN ENGLEFIELD

"One" is not his favorite number. From thrift shops and antiques shops, from Sotheby's and T.J. Maxx, Michael Stanley's collections just keep coming: creamware and transferware and new needlepoint and antique needlepoint and cranberry glass and flint glass and, of course, majolica, which in the beginning he did not really like. His 150-year-old farmhouse is a cushion of favorite objects into which the young Manhattan decorator sinks deeply every weekend.

And when he does get up and walk across those warped pine floorboards, his objects answ back: Porcelains rattle on tabletops, and the crystals of the din ing room chandelier ring softly like chimes.



Michael Stanley came to decorating the hard way; he wen to law school. Until six years ago he was a tax lawyer for an o company. After one too many lunchtime dashes home to han a new plate, he faced facts and changed professions. To be decorator, he felt he ought own a house. He found it at th end of a road at the end of Con necticut, in a colonial town calle Thompson. It is a Greek Reviv farmhouse, which is the roman tic way of saying that it is box plain, has a front gable and wa built sometime around 183

"The problem with being decorator," says Stanley, "is th


Les Pavillons
CONNOLLY AND ZERBE
Les Pavillons
MACMILLAN







Drifts of lychnis, delphinium and allium are punctuated by newly planted peach trees. Stanley added the stone wall. Opposite: The kitchen is the majolica repository. Painted white chairs are upholstered with a Pierre Deux check and a Laura Ashley floral.











When wallpaper carries the room, furniture can be humble, as in Stanley's three upstairs bedrooms. OPPOSITE: In the master bedroom, Gardenhurst wallpaper by Bailey & Griffin. TOP RIGHT: A guest room covered with a pink toile from Decorators Walk, depicting "Frenchmen carousing in a forest," says Stanley. ABOVE RIGHT: Another guest room, done up in Rose L'Etoile by Quadrille. ABOVE LEFT AND TOP LEFT: The English print room as bathroom—including a Victorian whatnot converted into a washstand.

you can see the potential in anything." He could see, for example, that four tiny rooms would work better as one big living room, and that 100 yards of cabbage rose cotton on the walls would hold this rambling room together quite nicely, and that simple white curtains copied from Monticello would keep it from becoming too fussy. He could see, too, that strongly patterned walls would make the seven-foot ceilings seem a cottagelike asset, provided there were painted floors and painted furnishings everywhere to keep the mood light.

He knew he would need color, because "we have seven months of the year with nothing outside," so his dining room is nothing less than a strawberry shortcake, with pink floral fabric on the walls, arrangements of creamware plates (some precious, some not) and white furniture. Nor was he shy about color outside. Before you notice any flowers, you notice the Adirondack chairs painted blue as any hydrangea.

The house had no fireplaces so Stanley built six because, this being deep country, "it's your television." The most dramat of them is in the kitchen: a walk-in fireplace made of loc granite, with an old wrought-iron swing arm strong enough t hold the heaviest kettle.

"Your own house doesn't have to make sense," the decorat says somewhat thankfully, having built an English gentleman print room with a marble floor, striéd green walls and neoclas sical images on the walls. It's his bathroom.

The total effect certainly recalls Colefax & Fowler, an Elsie de Wolfe would surely have called it "suitable," a qualit she prized. There's a backpack on the faux-marbre dinin table; friends trek garden mud across the painted floors; an the dachshund is welcome on any piece of furniture.

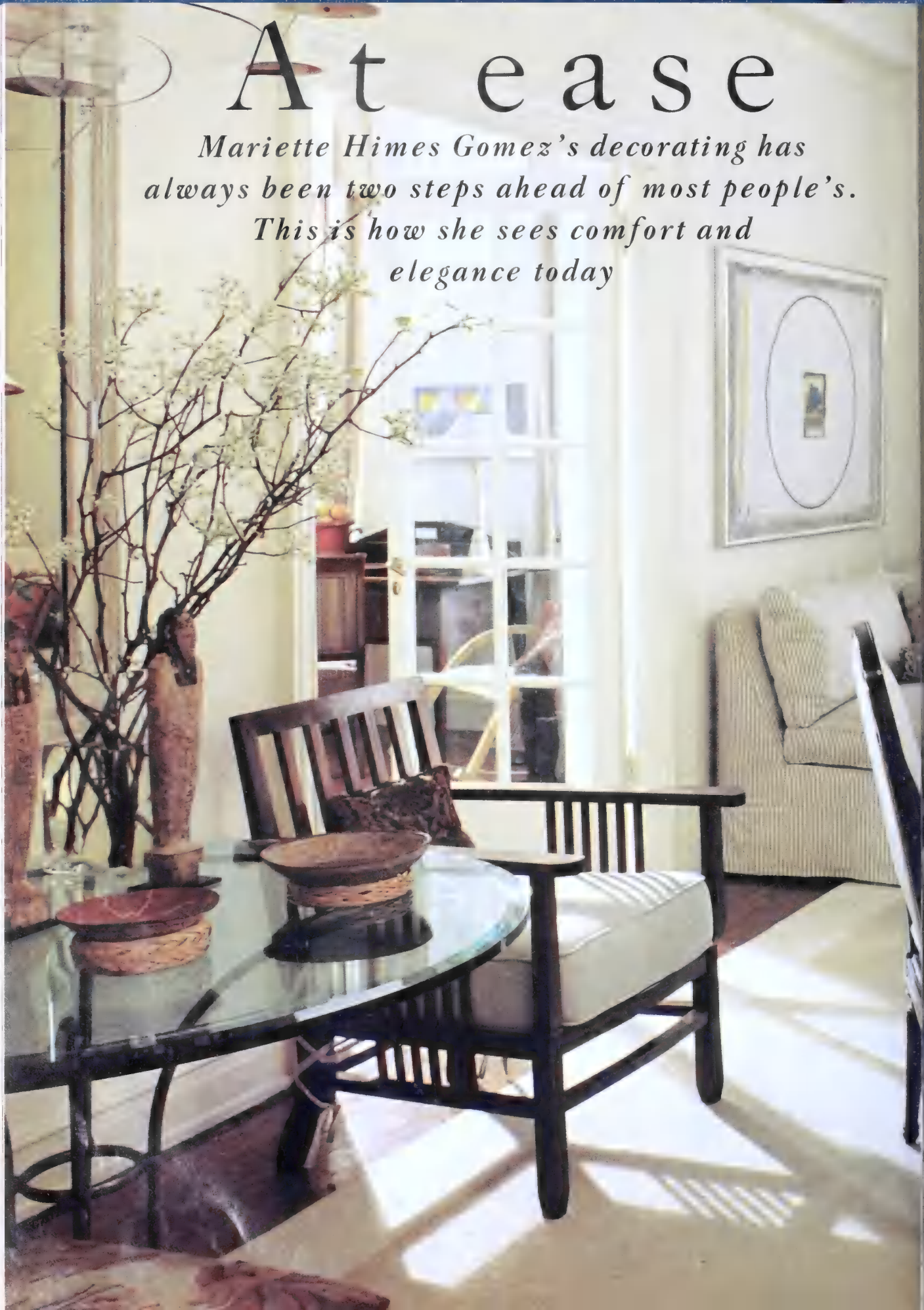
Stanley sees himself in Thompson for the rest of his lif and harbors an 18th-century vision of "a world where you'l in control of everything you see." He originally bought 4 acres. Now he owns 130. And counting, of course.

For more details, see Reader Information



At ease

Mariette Himes Gomez's decorating has always been two steps ahead of most people's. This is how she sees comfort and elegance today





All the tables in Gomez's living room are topped with glass, which makes the room seem lighter and larger. The coffee table in the background is a Billy Baldwin design. The wooden slat-back chair, copied from an Anglo-Indian original, is part of a line of furniture the decorator has produced.





If you take beautiful objects, no matter what their era, you ca

BY CHRISTINE PITTEL
PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY CAROLYN ENGLEFIELD

What a relief, after the extravagances of the eighties, to step into the serenity of a cool, creamy living room bathed in light. No wonder New York publishing magnates and Washington power brokers entrust their private sanctums to interior designer Mariette Himes Gomez: She makes sophisticated high style look like home.

Her own apartment is as unpretentious as she is. Back in that tranquil living room after a long day at the office, she takes a sip of white wine, sinks into the sofa cushions, and tells a first-time visitor, "I took this apartment because of the kitchen—old-fashioned cabinets and new appliances." She says with a grin, "As soon as I walked in, I put the banquette there in my mind, and I knew my daughter and her friends would be comfy in this kitchen."

The banquette was a relic from her previous home in a Manhattan brownstone. She recycled it, along with the rest of her possessions, into this two-bedroom apartment—a New Yorker's dream, because nothing needed work. "I didn't do the floors. I didn't even have to paint because my favorite vanilla color was here already. I did build the bookcases in the dining room, because I thought it was friendly. I hate dining rooms that contain only a dining table and chairs." Now the room does double-duty as a library, and Gomez often works there sorting photographs or wrapping presents.



The entire apartment was finished in a month. "It was a question of making curtains and slipcovering the old sofas. Would I have chosen these particular sofas for this room? Maybe not, but I don't like to waste things." Whatever she does in the name of decor is always functional. A reading chair will be comfortable, with a good lamp nearby. "Well, I grew up in Michigan," she says with a laugh. "I'm very practical. I think that's a designer's first job."

Gomez prefers furniture with clean lines and graceful proportions. "I tend to like things for myself that are architectural. I'm from Albert Hadley/Billy Haines school. I worked at Hadley early on,



put them together. Her . a creamy palette unifies a mix of periods

always intrigued by Albert's simplicity." Most of her pieces are upholstered in natural linen. "Linen is my middle name," she says, surveying the room. "And I think that neutrals are my basic black." Since she works with color all day long, she finds the pale ivory palette restful. The soft wool carpet, woven to look like sisal, is the same vanilla as the walls, which makes the average-size room seem larger. "One of the tricks of the trade," Gomez says. Mirrors create the same effect. She minimizes contrasts by making walls, moldings, ceiling and floor all the same color. There are no jarring juxtapositions. This is a house of agreement.

And yet some touches of true color are working their way into [illegible] Gomez palette: Notice th[illegible]merican country cupboard[illegible] old blue paint (below ri[illegible]), which is balanced by [illegible] even larger cu[illegible]board of [illegible] same origin[illegible] color acro[illegible] the room [illegible] camera r[illegible]ge). No[illegible] cushions [illegible] the liv[illegible] sofa, the [illegible]d cha[illegible]e designer's [illegible]ugh[illegible]n.

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[illegible]ictorian beaded [illegible]ls (OPPOSITE, [illegible]) rest under a coffee [illegible]ound in the Paris [illegible]arket. The watercolor Carolyn Brady. [illegible]OSITE, TOP R[illegible] Mariette [illegible]her purest [illegible]iron [illegible]irds on a [illegible]vire above [illegible]an antic[illegible] The Aub[illegible] is from Ba[illegible] The dining [illegible] the French [illegible]able are from [illegible]own furniture line. [illegible]ove the side table [illegible]ohn Rosselli in the [illegible]g room, an American [illegible]ntry painted cupboard Gomez's wrapping center, where she stashes paper and ribbon.

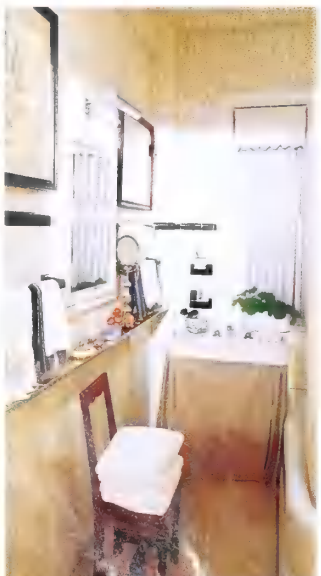
OPPOSITE BELOW: Mariette Himes Gomez.



Behind the banquette in the kitchen, old-fashioned glass-front cabinets hold a collection of cookie jars, including one that belonged to Gomez's mother. Henderson, the Maltese, poses on a chrome stool from the sixties found in London. OPPOSITE: A view of the kitchen right after Gomez moved in. These cabinets are all filled up now, with old pressed glass, stoneware, and Wedgwood drabware.


BREAD
MY DAUGHTER IS PERFECT

The designer appreciates burnished wood, fine linen, weathered brass: "I love the patina. I don't like anything too new"







Gomez bought the 18th-century Spanish bed (OPPOSITE) made of painted and gilded gesso over wood for a showhouse, th couldn't part with it. The painting of Sagaponack is by Ben Schönzeit, from the Nancy Hoffman Galle ABOVE: The 19th-century embossed brass bed in Gomez's daughter's bedroom was bought in Pe FAR LEFT: Gomez skirted the old pedestal sink in the bathroom with linen fr Harry Hinson. CENTER LEFT: Cutwork curtains fr Ellen O'Neill hide clutter LEFT: A Regency clothes press in the master bedroo

For more details, see Reader Information







Rhonda and Jim Cook with llamas Bandit and Brimstone in front of their newly completed steel and concrete house. Architects Mockbee Coker took their inspiration for the steep shed roof from the local custom of building sheds over house trailers. Inset: The Cooks' menagerie also includes miniature horses, two shar-peis, and a cougar named Moe.

DOWN HOME IN MISSISSIPPI

A young physician and his wife commission a new house with a vernacular inspiration on the outskirts of Oxford for themselves and their menagerie of unusual pets







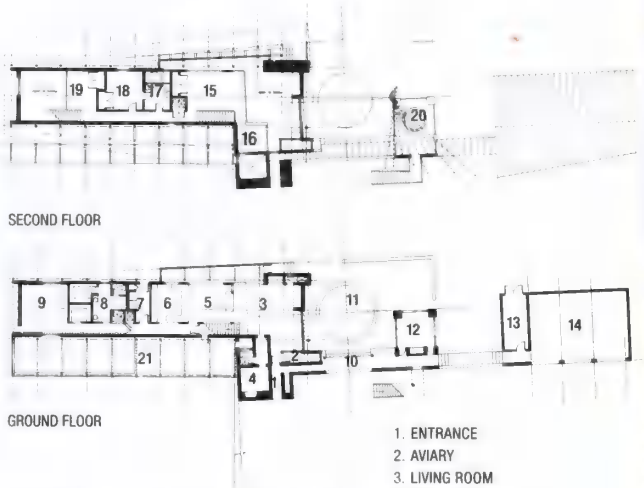
The 3,600-square-foot open interior of the Cooks' house (PLAN, OPPOSITE) suits a household of people and animals. Materials are simple and durable. The base of the stairway to the study in the loft, for example, reuses old foundation stones from a 19th-century farmhouse on the 340-acre property, and the railing is formed of bent tubular steel. Most of the furniture, gathered during the couple's trips to San Francisco and New York, is by the Italian firm Driade. A startling exception is the dining room table and chairs, designed by Mississippi craftsman Fletcher Cox and resembling a cross between rustic style and Charles Rennie Mackintosh's Art Nouveau furniture.

BY WILLIAM BRYANT LOGAN

PHOTOGRAPHY BY TIMOTHY HURSLEY

When they came back to settle down in Oxford, Mississippi, the town where both had grown up, Rhonda and Jim Cook brought a few friends along with them. Their companions had names like Nikki and Moe, Spike, Milo and Paca, Norton and Ruby. All except Spike, the macaw, were four-legged, including a 140-pound cougar, two African plains cats, a pair of llamas, a few shar-peis and a small herd of miniature horses.

With such an extended family, a traditional pillared southern house—like William Faulkner's nearby Rowan Oak, for example—would not do. So the Cooks purchased 340 acres on the outskirts of town. "We wanted a place where we could relax with our animals," says Jim Cook, a busy anesthesiologist at a nearby medical center.



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17. BATH W/SAUNA
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19. BEDROOM BALCONY
20. HOT TUB
21. SNOW LEOPARD CAGE

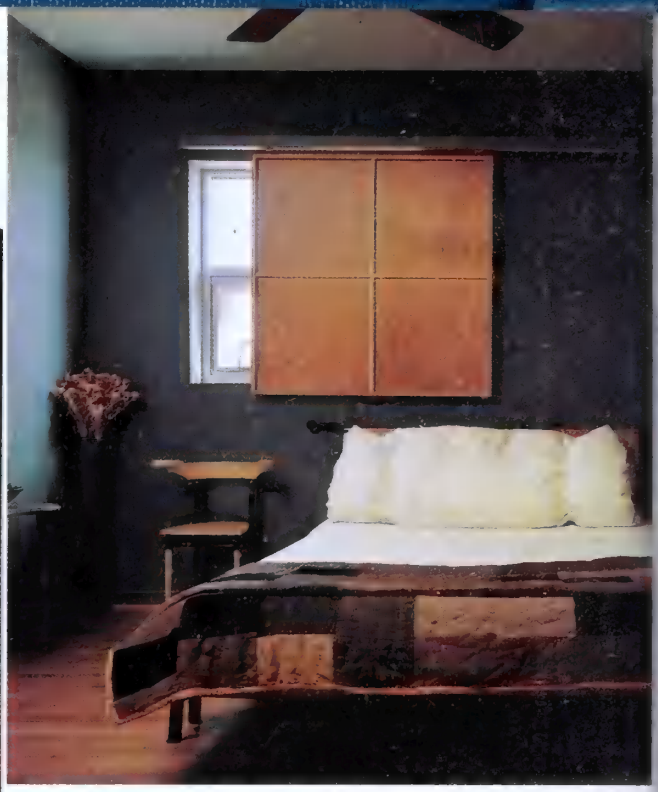
At first they lived in a trailer on the property, then in an existing barn, awaiting construction of a house that would serve both their hometown fervor and their Swiss Family Robinson menagerie. They could not have done better than to hire the Jackson, Mississippi, firm of Mockbee/Coker. "Our buildings reflect our culture," says Coleman Coker. "We like to look at what's around us and work from that."

The vernacular basis of the design is the ordinary house trailer that local owners cover with freestanding sheds when the original roof wears out. At the Cooks' residence, the metal shed roof hovers over the third level. Each end wall is open to views of rolling hills forested with oak, maple, hickory and sycamore.

The interflowing rooms of the house give the Cooks and their animal companions plenty of space. In fact, the biggest enclosed area inside the house is Spike's eighteen-foot-tall cage, complete with an entire tree and a large showerhead to simulate a rain forest environment. "Spike loves to sing in the shower," says Rhonda. "And when he's not singing, he imitates the sound of the cappuccino maker."

The Cooks live as lightly in their house as they do on their land. Furnishings are elegant but simple. Aluminum chairs and folding table by Philippe Starck (BELOW) in the master bedroom. The bed frame (AT RIGHT) is made of the same steel as the house. A solid curtain rolls shut to darken the room for Jim when he needs to sleep after a night on call.

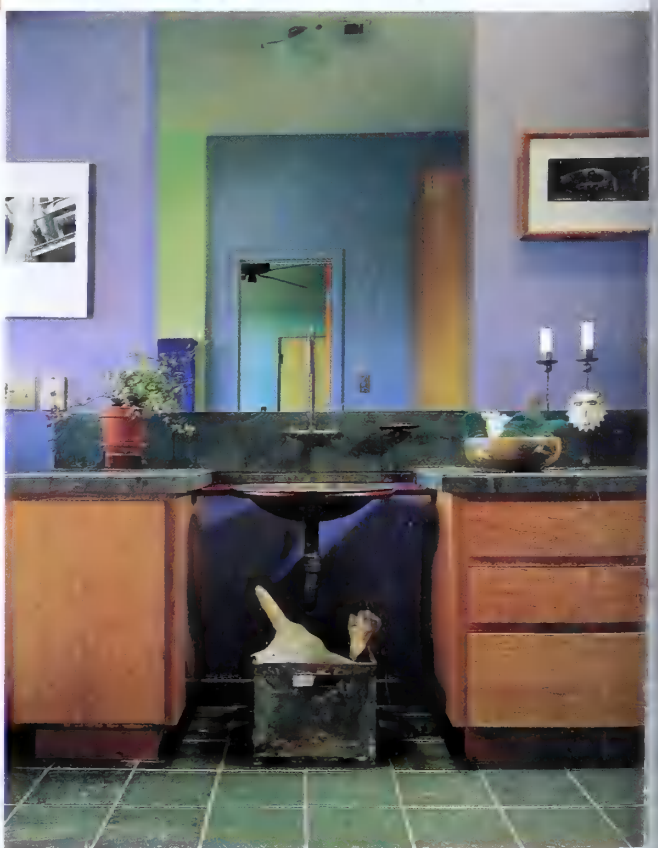


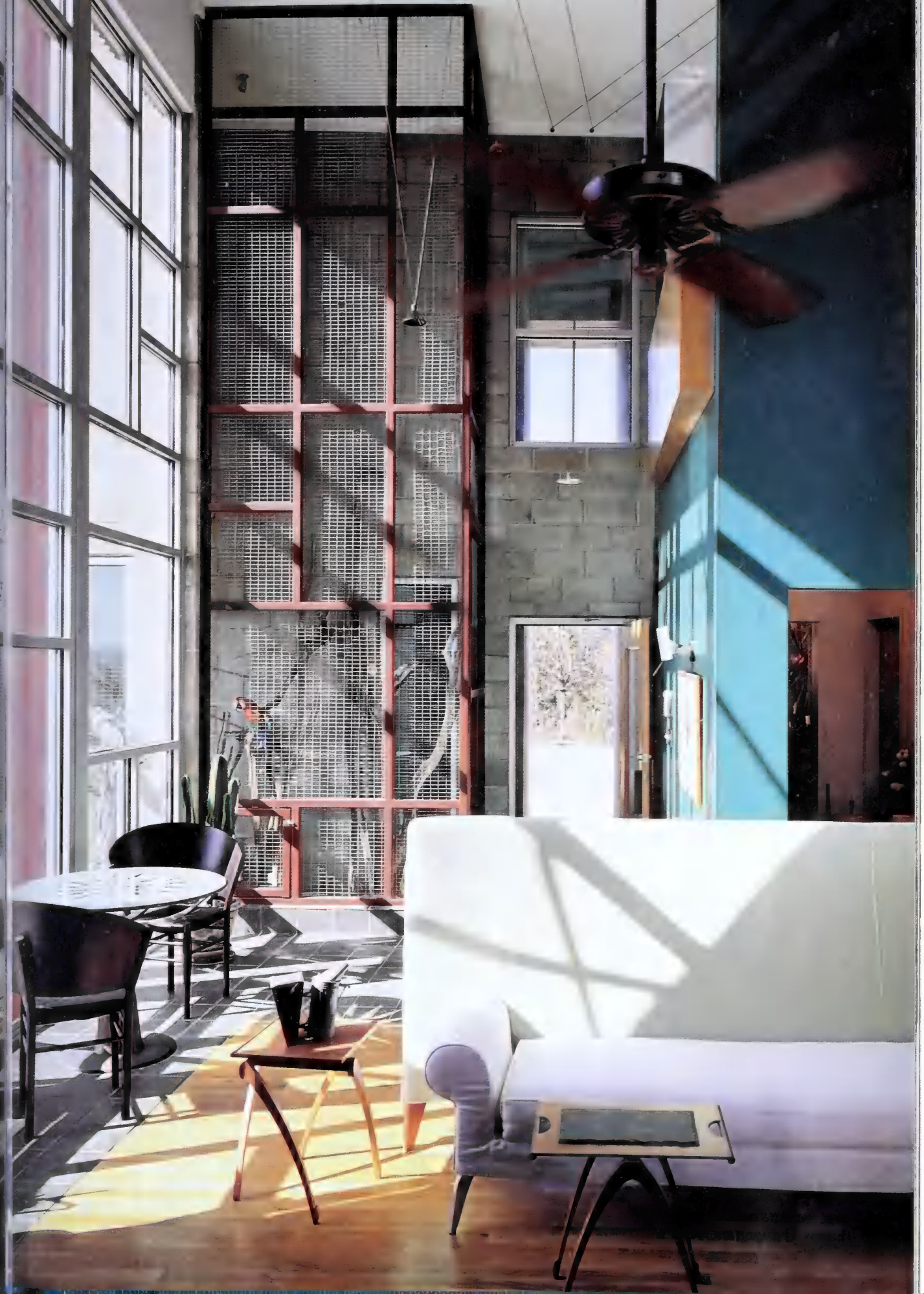


Rhonda is a passionate collector, not only of pets but of the common objects that many people overlook. Th tall built-in library shelves (BELOW LEFT) contain everything from old wooden ship models to spools and bottles. In the bathroom (BELOW), beneath a sink she hammered out of copper, Rhonda placed a crate full of cow bones that she found on the property. Beside the entry (OPPOSITE) sits Spike in his two-story cage. Philippe Starck sofa.

For more details, see Reader Information









Perfection squared

Nancy Lancaster, the grande dame of London decorating, has been called the most influential English garden designer since Gertrude Jekyll. Here are her home grounds, forty years in the making

MIRABEL OSLER
OTOGRAPHY
MICHAEL DUNNE

ever a garden reflected its ner, Nancy Lancaster's does. With impeccable eye that helped turn her ndon decorating firm, Colefax & vler, into the western world's premier emaker, she has made her property vless. "I'm not mad about growing igs myself; it's the design that inter- me," she says.

We were standing on the threshold of Coach House to Haseley Court, ere she now lives. The door is ked by two tubs with helichrysums into "trees," their milky gray foliage ning silver domes. Nancy Lancaster seen them grown as topiaries in a len on Lake Como in Italy, and she se this pair of stately sentinels to k the entrance to her drawing room. s a room of pretty china, an eclectic ection of pictures, and blue fabrics reflecting the color of very sparkling eyes.

I am a terrific snob. I bought Haseley Court, which was ost a ruin, because I wanted something that nobody else fooled with," she explained as we moved into the house. "I ught I would live about fifteen more years, but my God, lived nearly forty." This responsive, self-effacing lady was n September, well beyond the age of her late aunt Nancy or, who was also born at Mirador, Lancaster's childhood ne in Virginia. (Lancaster calls Mirador "the place I love t in the world.") The older Nancy had been the first nan member of Parliament, and another aunt, Irene Gib- had been the original Gibson Girl.

When Nancy Lancaster bought Haseley Court in 1955, she in the walled garden. She showed me a photograph of two s and a field, taken before she completed the square with nbeams trained over frames to form the other two sides. ike a decorative heart, the octagonal domed trellis arbor, ch Lancaster had seen in a book of old American gardens,



Nancy Lancaster (ABOVE) when she was creating her garden in the late 1950s.
OPPOSITE: The laburnum walk at the end of the walled garden, where flowers dangle in golden abundance every May. Underplanting is yellow wallflowers.

is garlanded with roses, and it stands at the center of the garden. From here, paths reach out to the boundaries, dividing the garden into quarters. Lancaster says, "I thought it was restless to have four designs, so two of the squares, diagonal to each other, are of grass enclosed by flowers beneath standard roses."

A third square is the potager, lavishly planted with everything from chives to sweet corn, and sumptuous with roses and other flowers for the house.

The fourth square, inspired by a mosaic pavement Nancy Lancaster saw at Torcello, is particularly fascinating. "It looked like a bicycle wheel," she commented wryly, as a large dog tried to edge her off the sofa, "but now it's looking quite charming." Four weeping mulberry trees, low hedges of green and golden box (the latter from Chatsworth) are filled with downy leaves and fragile *Geranium endressii,* whose pink flowers last all summer. Interlacing flint-stone paths, lucent as oyster shells, turn the Torcello garden into pure artistry. No wonder David Hicks, the international designer, maintains that "Nancy Lancaster has been the most influential English gardener since Gertrude Jekyll."

In 1975 Lancaster sold Haseley Court and all of its gardens, but she retains the use of the Coach House and control of the walled garden for as long as she lives. Desmond and Fiona Heyward now own and maintain the big house, where a stone terrace overlooks the 150-year-old topiary garden. Here, giant chess pieces of boxwood grow among beds of santolina and lavender, flanked by imperiously beheaded black yews interspersed with small Portugal laurels.

The arbor, benches, doors, gates, tubs for crab apples, and obelisks supporting roses are all painted a muted blue-gray. Every object has been placed with an unwavering eye, and boxwood is used either as bulky architecture or as a penciled outline. Within their strict outlines of box, flowers grow with the abandon of a cottage garden, illustrating Lancaster's philosophy: "I like a formal layout but informal planting."

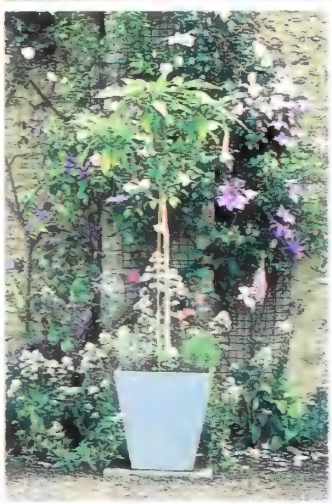


"I bought Haseley Court, which was almos a ruin, because I wanted something that nobody else had fooled with," says Lancaster. Then she turned two walls and a field into this glorious walled garden

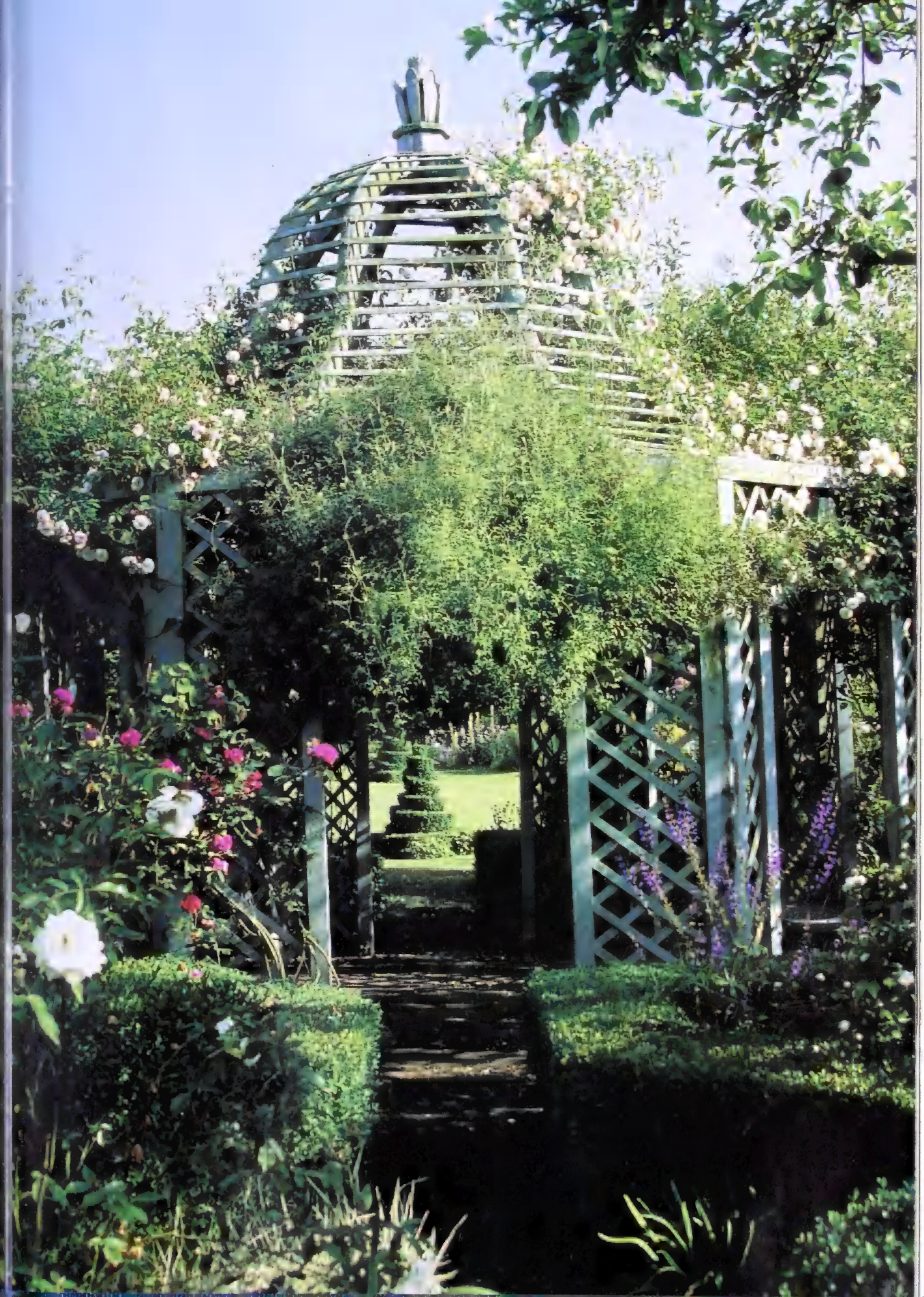
Weeping mulberry trees (ABOVE) form vertical contrasts to the linear spokes of box hedging in a parterre designed like a wheel. RIGHT: In a corner of the courtyard, self-seeded flowers are skillfully thinned to achieve just the right balance between order and romantic dishevelment. BELOW LEFT: Flowers bloom exuberantly against the warm stone of the Coach House—a quintessential scene of English summer.





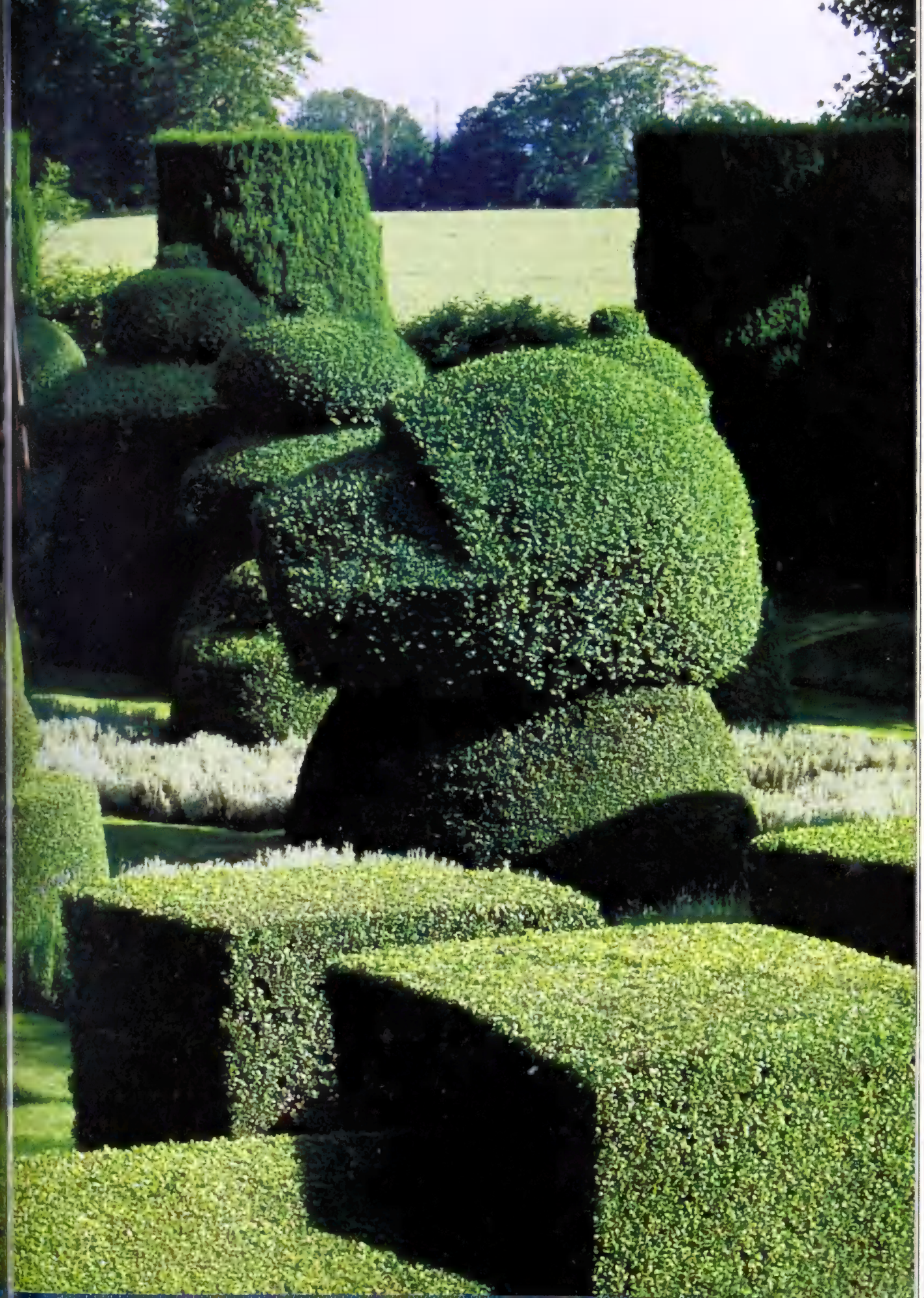


The octagonal arbor (OPPOSITE) with domed roof is painted Lancaster's favorite blue-gray. Half-smothered in cascading roses, it is the cente of the walled garden, and paths that divide the garden into four parts cross here. LEFT: One of four datura, poetically name Angel's Trumpets, standing in a row against a backdrop of roses and clematis climbing on the Coach House wall.



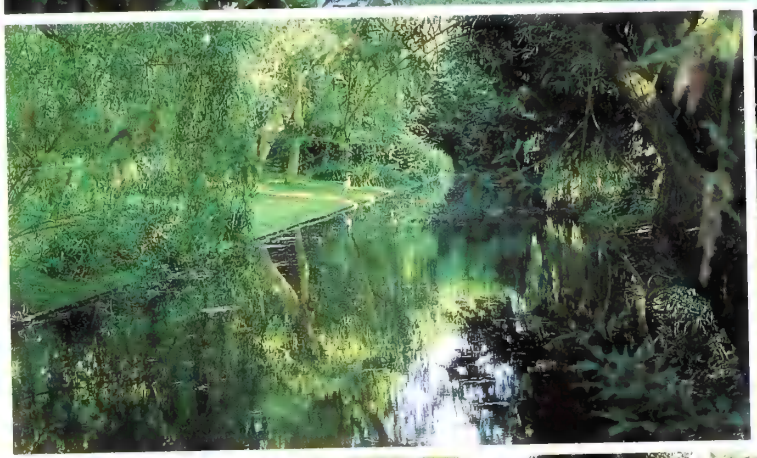


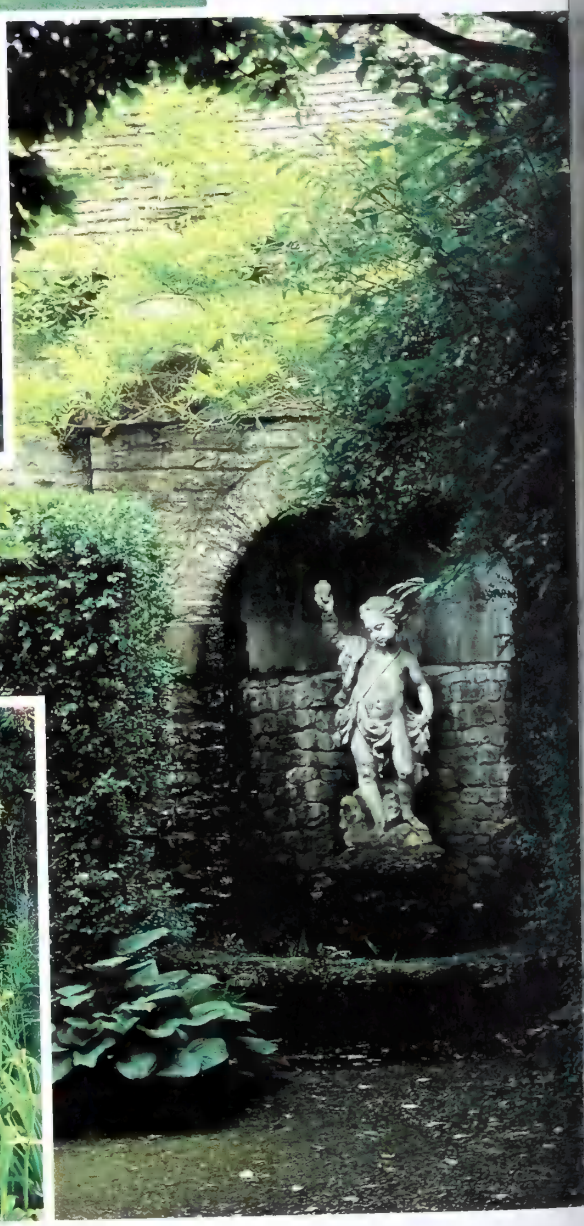
The immaculately clipped chess pieces (seen here from the terrace of Haseley Court) create a theatrical contrast to the pastoral countryside.



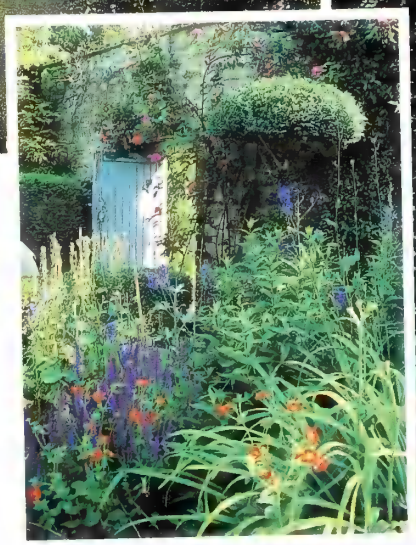


A leafy transept of arching trees (OPPOSITE) leads to a small classical temple. At the other end of the allée, the canal begins. LEFT: Subtle tones of gray, silver and blue from foliage and furniture epitomize Lancaster's sensitive use of color. LEFT, CENTER: The canal, into which Lancaster once plunged to save newly hatched ducklings from drowning. BELOW: In this secret and mysterious corner of the garden trickling water, invisible yet audible, tempts the visitor to linger among the shadows.

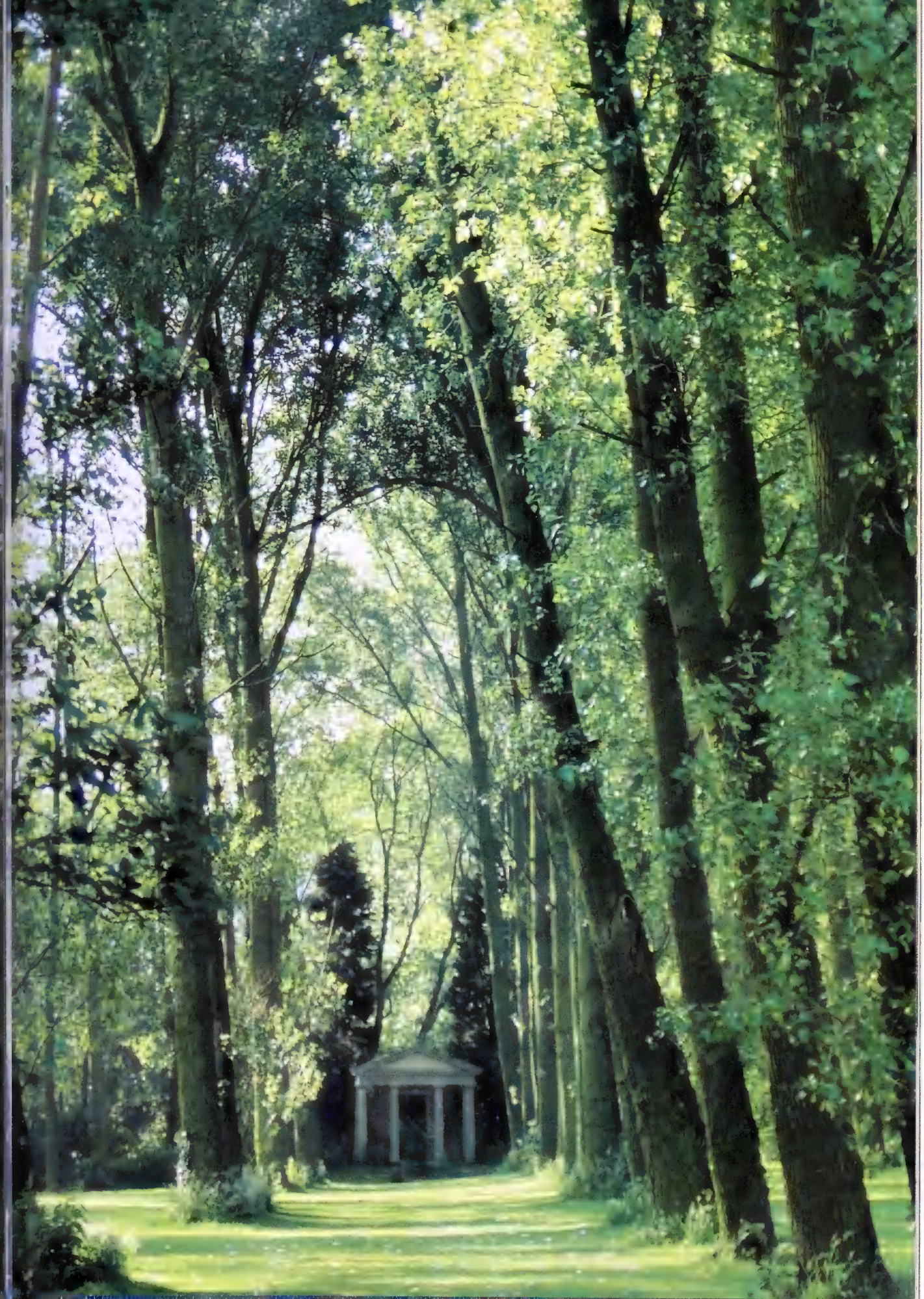








Banks of roses (ABOVE) border a path leading to the potager, where French lavender mingles with asparagus, rhubarb and chives. RIGHT: Orange geum with purple salvia—one of the unconventional color combinations that Lancaster likes and which she knows shock gardeners who plant only proper pinks and blues.





JUNE KURT PHOTOGRAPHS BY PAUL RAFTERY PRODUCED BY CAROL GLADSTONE

Music to the eyes

am a purist," says Japanese investor Koichi Machidera, whose Park
enue apartment in New York is also his office. "My ideals are
plici[illegible]tion, pleasure." East meets West within the serenely
ulti[illegible]me where Machidera, a longtime New Yorker, lives
d work amid an almost ceremonial sense of order. Often he is
d by music, his consummate pleasure, emanating from audio
t so fine that one can almost hear the flutist lift her instrument
s. Yet there is no tangle of wiring or special baffling in sight:
delicate, meshlike speakers joining the decorative scheme.
"I'm a connoisseur of good sound, but not a fanatic," says the
wner. Machidera's ideals struck a harmonious note with designers
ffrey Bilhuber and Tom Scheerer of Bilhuber Inc., a firm known for its
-to-date classicism. At the heart of a rather standard two-bedroom
artment, Bilhuber and Scheerer sculpted a dramatic three-room
sta, framed by two sets of gleaming, ceiling-high doors. From the
droom's canopy bed, Machidera can see through the office to the
ing room fireplace at both ends of this procession, the eye meets
rrored walls and symmetry. Objects that were selected to comple-
ent the apartment's cream, black and dark chocolate palette take on
architectural quality in these spaces. "The energy comes not from
tterns, but from the shapes of the furniture and the relationships
tween pieces," explains Bilhuber. This timeless-looking apartment—
pure note—blends the ideals of both the owner and the designer.

ur layers of lacquer bring the gleam to stark but stately doors (opposite) dividing living
e monumental 4-by-9-foot doors are unusual, the handles are more so: silver Elsa
i bracelets.




DEATH IN VENICE
THOMAS MANN
EXPLORATIONS



columned room within a room, the curtained bed is an architectural presence. On the far wall hangs a
apanese scroll painting; on brackets stand Japanese vases. Yet an American quilt suits the
RIGHT, CLOCKWISE FROM TOP LEFT: Uncluttered efficiency is the key to Machidera's home offic
French Art Deco desk. The owner's two passions are near at hand: antique Korean and Chine
usic, music, music. In the guest room, antique *tansu* chests step into the mirror's infinity.
an. Says designer Jeff Bilhuber of the foyer dining room, "This room is the mysterious
artment." Ceilings of pewter tea paper play against black linoleum floors laid in an abstract
r more details, see Reader Information



A dynamic balan
Against the formal li
of a Régence berg
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Logan spea
gives both visual
aural depth of fie

Sound and fury

Decorators talk about home electronics

BY STEPHAN WILKINSON

It was so simple in college. The amplifier and turntable sat on the bookshelves—pine planks stacked on bricks or cinder blocks, remember?—and shoebox hi-fi speakers perched inconspicuously in the corners, wired with hardware-store zip cord. Perhaps there was also an FM tuner, but that was it: your very own Dorm Entertainment Center.

Times have changed. So have stereo speakers, which are now the size of coat closets. Or look like chrome-plated androids, or mock shoji screens, or disappear into the walls or ceiling. Equalizers, preamps, VCRs, laserdisc players, CD changers and tape decks. SurroundSound. THX. Enormous projection TVs, and even tube televisions as big as refrigerators. Satellite-dish receivers. Home theaters. Programmable remotes of every sort, and electronics to sprinkle the sound and picture throughout the home.

Some decorators view extensive home-electronics setups as hopeless complications, like whirlpool tubs. But others see them as challenges, a few even enjoy using them as design elements, and the futurists consider them an increasingly inevitable, ubiquitous and even enjoyable facet of modern living. "There never were libraries when people didn't have books to read," points out Victoria Hagan, of Victoria Hagan Interiors in New York. "The whole idea of luxury bathrooms is a new one. Years ago the kitchen was in the basement. And now we're going through the challenge of bringing entertainment technology into the home."

As Americans circle the station wagons and return to the home as life's center—"cocooning," trend-spotter Faith Popcorn calls it—complex electronic home entertainment becomes if not necessity, certainly high on the nice-to-have list.

"It's beginning to be easier for an audio consultant to convince a client to spend $50,000 for a single stereo system than it is for us to convince someone to spend $50,000 on the curtains for all five rooms," says Tom Scheerer of New York's Bilhuber Inc. Scheerer's partner, Jeff Bilhuber, adds, "A lot of times, you get people putting in all this expensive equipment while putting *porch* furniture in the living room." But Bilhuber Inc., has just produced an apartment [shown in the preceding pages] in which the electronic equipment is complete and superb—and the furniture is, too.

Once, only audiophiles and teenagers were serious about sound, and "home theater" meant a mogul's mini-Roxy film-screening room in the Hollywood Hills. CDs and VCRs have changed all that. The compact disc puts the potential for near-perfect sound in the hands of anyone who can afford $1,500 in audio equipment (at least within the limits of their distressingly imperfect adult hearing). A videocassette the size of a paperback novel holds all the technology of a studioful of 35mm projectors, and laserdiscs plus high-resolution TV monitors make possible home theaters once available only to the David O. Selznicks of the world.

"Audio and video equipment are simply part of our lives today," says Anthony Baratta of William Diamond Associates, in New York. "And more and more, they're becoming a part of the entire home or apartment. One of our clients is insisting on putting a television set in *every* room."

Benjamin Noriega of Benjamin Noriega Ortiz, a recently formed design firm in New York, has the same problem. "Now most clients want TV *everywhere*. I've decided to expose most of them and buy really beautiful TV sets. I'm so tired of designing cabinets to hide them."

Perhaps the most distinct lines are drawn between designers who choose to build in or otherwise conceal electronic equipment, and those who let it all hang out. "Frankly, I like to see it," says New York–based decorator Bunny Williams, "because it is what it is. You go into a room where there's a big armoire with all the furniture grouped around it, you know the TV is in the armoire. It's absolutely no surprise."

Unfortunately, the biggest and most expensive televisions are the most difficult for a decorator to deal with, since the depth of the set is directly proportional to the screen size, and 40-inch TV tubes—nearly three and a half *(Continued on page 155)*

Reality check

Highlights of what's available today in home electronics equipment

BY MARTIN LEVINE

It's all a matter of emphasis—spatial and financial. One couple has a family room or a den with a TV and stereo system in it; another has bigger ideas and a bigger purse and has a home theater or media room. But everybody has to find a place for the speakers and the screen.

Most electronics components in a home system—amplifiers, laserdisc players, VCRs—can be installed discreetly out of view for people who believe all those blinking lights and black face-plates are a distraction. The real challenge is dealing with the installation of the loudspeakers and the television—particularly big-screen television.

With loudspeakers the options are basically three: You can use in-wall speakers with cloth or metal grilles painted to match the wall, small "satellite" speakers and subwoofers that can be hidden behind furniture, or you can go for large floor-standing speakers that look good enough to make their own design statement.

There is so much well-made equipment out there that no one need choose between looks and sound quality.

In-wall loudspeakers use the wall cavity as an acoustic chamber in order to match the performance of conventional speakers. The larger the cavity, the better the low-range performance—which is one reason why in-wall speakers are generally more appropriate for private houses than for apartments. All that shows is the *(Continued on page 155)*

Mahogany: island style

The elegance of the West Indies plantation is captured in a new furniture collection from Milling Road



On St. Croix, the breezy gallery (RIGHT) is the place to relax. The extended arms of the planter's chair in the background were designed so that after a long day on horseback, a planter could prop up his legs, have his boots pulled off, and rest his tired feet. The stylized pineapple on the base of the mahogany center table (ABOVE) is a common motif in West Indian carving; the inlaid top is more unusual. Table and planter's chair, Milling Road's West Indies collection. Fabric, Decorator's Walk.



West Indian craftsmen replaced European design motifs with the fruit and trees and animals of th islands. In simple, airy settings, the fanciful forms of the furniture take on a sculptural elegance





BY JILL KIRCHNER

PHOTOGRAPHY BY DOMINIQUE VORILLON

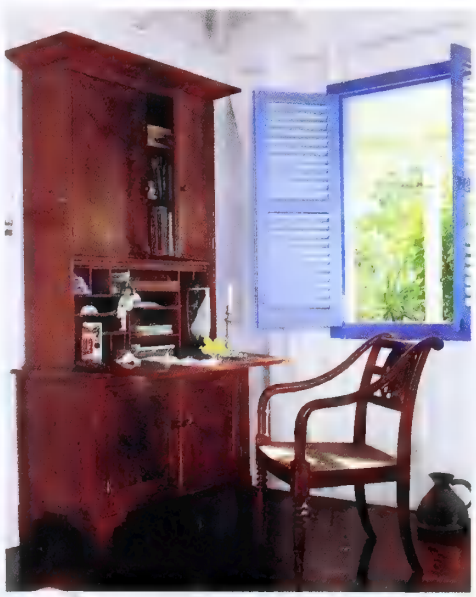
PRODUCED BY SARAH KALTMAN

Everything in West Indies island houses is designed to fit the rhythm of life in the tropics. There are no glass windows, only louvered shutters to let the breeze blow through. Furniture is caned because the open weave lets air circulate, and there are few upholstered pieces, to discourage insects from nesting. There are oil lamps because storms frequently interrupt the power, with hurricane globes for when the breeze escalates into a strong wind. Ceilings are high to help hot air rise. Vivid colors play off the lush foliage. And the wood furniture is almost always mahogany, because it once grew in profusion on the islands, and because it is sturdy enough to stand up to humidity, termites, and the tropical sun, which bleaches the wood to a glowing gold.

When settlers from Denmark, England, France, Spain and Holland came to the West Indian islands to enter the sugar trade, they brought their native furniture and architectural styles with them. As they needed pieces made, local craftsmen replicated the European styles, but added touches all their own—elaborate turning, motifs such as palm fronds, sunbursts and pineapples, and caned seats and backs.



Barbara Hagan-Smith, director of the St. Croix Landmarks Society and Whim Museum, and Michael Connors, a trustee of the society and an authority on colonial West Indian furniture, worked with the Milling Road division of Baker Furniture to develop a West Indies collection based on pieces in the museum and planters' homes—or great houses, as they are generally known. "We have touched upon a style that is relatively undiscovered," says Connors, "but is completely in sync with the nineties. The furniture offers a clean-lined, well-appointed elegance." Hagan-Smith likes the "delicate massiveness" of it. "The furniture is large without being clunky," she says. "It has handsome proportions that work well with the high ceilings." The golden, almost matte, finish of the mahogany appeals to people who don't like a traditional dark finish, and it also blends with a variety of other woods. The real lure of the collection may be that it speaks to that yearning for island life that is hiding somewhere in every heart. Even if we can't have the "great house" and the palm trees, some of that quirky elegance is still available.



In the living room (FAR LEFT), island-pink walls and two tones of gray highlight the wood molding and louvered shutters. On a console table from the collection: a hurricane globe from the Whim Museum Shop and an old railroad engine lamp. TOP: Hibiscus flowers abound on the island and offer design inspiration for an inlaid side table; two are grouped together (ABOVE). The statuesque secretary (LEFT), with typical frame and panel construction, is based on one in the Cane Garden great house; the Empire-style chair features a sunburst back. Upholstered pieces and rattan tables from other Milling Road collections suit the island mood. Christopher Norman fabric on club chair.



A four-poster with double-twist turnings and pineapples is inspired by the work of island cabinetmaker Charles Frederik McFarlane. The side table and the chairs slipcovered in clean stripes by John Stefanidis for China Seas are also part of the collection. China Seas batik coverlet.

For more details, see Prices & Sources and Reader Information



Georgian gem

Built in 1819, Savannah's Owens-Thomas House stands as possibly the best example of English Regency style in America. Despite the noble scale and fine detailing, many of the rooms are invitingly intimate

BY MIMI READ
PHOTOGRAPHY BY JACQUES DIRAND
PRODUCED BY CAROLYN ENGLEFIELD

Only a dozen or so buildings from the early 1800s remain standing in Savannah, Georgia, where the shady, languorous historic district was spared by Sherman's obliterating torch but nevertheless was twice ravaged by fire.

One magnificent survivor is the Owens-Thomas House, now a museum, with its rich neoclassical facade, stunning interior embellishments and fine collection of Empire, Federal and Regency furnishings, the core from the original family and the rest donated by aristocratic Savannahians. Many connoisseurs have called this 1819 villa America's finest example of English Regency architecture—a style inspired by classical antiquity and named for the period when England's King George IV ruled as prince regent (1811 to 1820).

With indoor plumbing, wrought-iron side gallery and deeply carved details, this house was an avant-garde residence in its day, according to curator Olivia Alison. ("Most Georgian houses in Savannah had utterly flat facades, and the White House didn't even get plumbing until 1833.") It was designed by the English architect William Jay, one of the first professionally trained architects practicing in the United States, for a wealthy Savannah cotton broker. In 1951 the house was donated to the local art museum, Telfair Academy, and opened to the public.

For the price of admission you can admire at close range the mottled peach and honey-colored stucco facade with parrot-green shutters and the bowed portico with delicate Ionic columns framing the entrance. Inside, you can dawdle in the elegant vestibule and take stock of a symmetrical decor heavily enriched with classical allusions: The ordering of columns is based on the Choragic Monument of Lysicrates in Athens, Greece, circa 334 B.C., and the hand-painted floorcloth—contemporary, but based on one that covered the same floor a century and a half ago—is marbleized a bordered with the Greek key design that is liberally repri throughout the house.

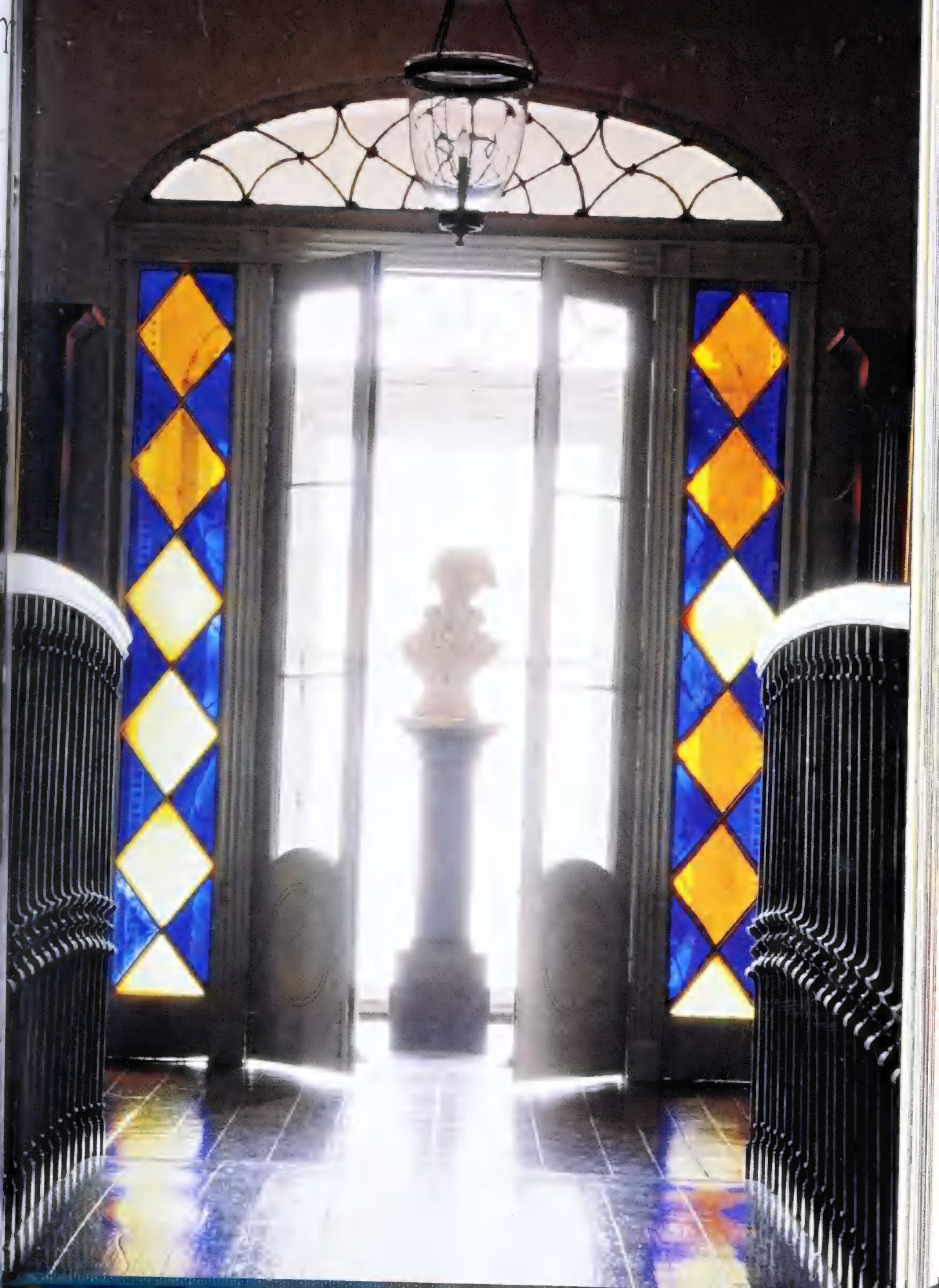
"The extremely elegant spaces, the sense of proportion a the details are wonderful," Alison says. "Even the brass pu plates above the doorknobs are noteworthy, decorated with liefs of sphinxes, arabesques and Renaissance grotesque







The villa's Regency facade (TOP) is covered with English stucco, which was originally washed in ocher and has acquired a rich patina. In the foyer (LEFT) a screen of columns with gilded Corinthia capitals frames a staircase crafted like a piece of inlaid Regency furniture. A histori plaque (ABOVE) marks the grounds. In an upstairs galler (OPPOSITE), stained glass panels flank French doors, which in turn frame a pedestal and 179 bust of the marquis de Lafayett who spent a night here.





The library walls are painted a muted terra-cotta. An overscale Federal secretary-bookcase from Massachusetts, circa 1800, is filled with former owner George Owens's leather-bound law volumes. On the writing surface are pages from his daughter's sketchbook, including pressed mosses and watercolors. An opulent Grecian-inspired recamier is upholstered in patterned horsehair. Found on a plantation near Savannah, a pair of Philadelphia-made Regency chairs with carved backs are upholstered in a crisp silk stripe.





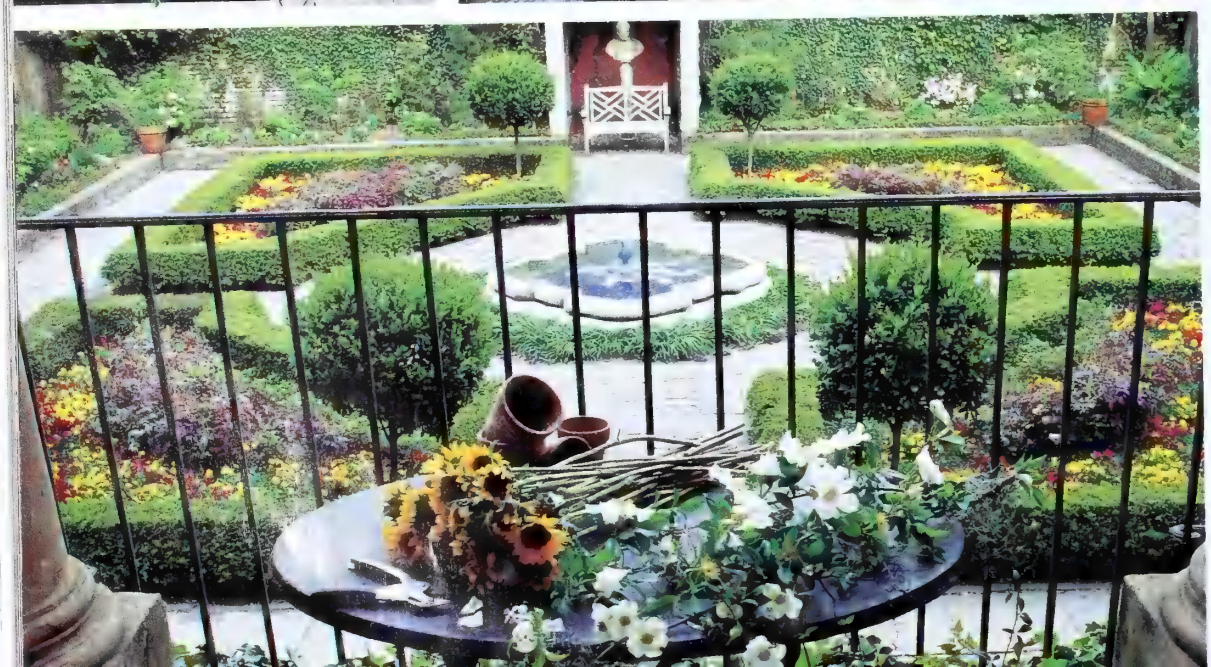


A rare side table in the dining room (FAR LEFT) bears a Regency mahogan knife box.
In the music room (NEAR LEFT): an English harp, Aubusson rug and antique portrait.
BELOW LEFT: A hanging shelf in the basement kitchen displays Owens family red-and-green Limoge plates backed by whitewashed





walls. Over an enormous hear (ABOVE) the mantel painted deep Spanish red, is littered with antiq cookware.
A Regency-style garden (LEFT) was planted in the 1950s. OPPOSITE: T Owens four-poste Federal mahogan bed is laid with a glorious 1824 tree of life quilt made i South Carolina.



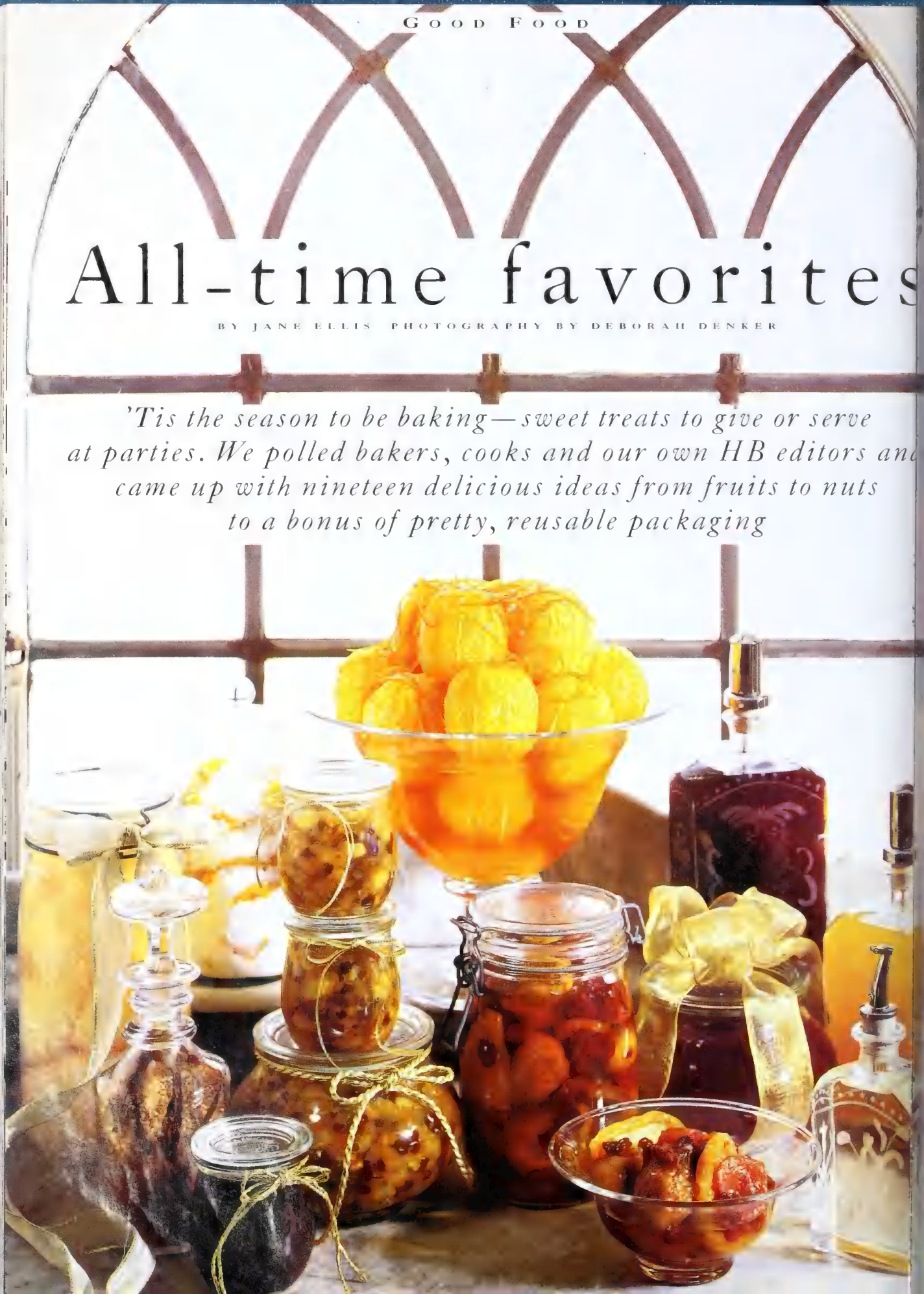
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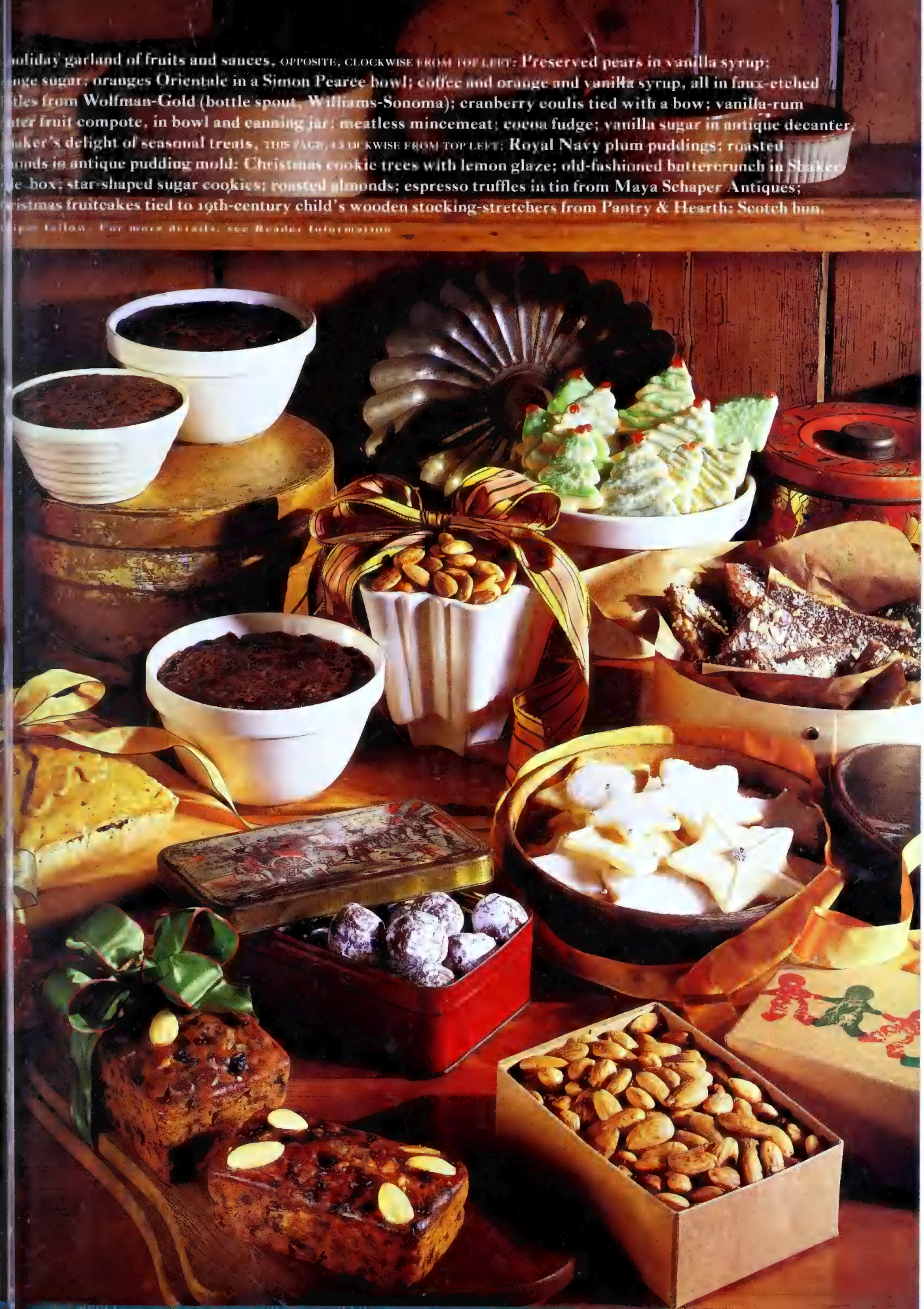


All-time favorites

BY JANE ELLIS PHOTOGRAPHY BY DEBORAH DENKER

'Tis the season to be baking—sweet treats to give or serve at parties. We polled bakers, cooks and our own HB editors and came up with nineteen delicious ideas from fruits to nuts to a bonus of pretty, reusable packaging





oliday garland of fruits and sauces. OPPOSITE, CLOCKWISE FROM TOP LEFT: Preserved pears in vanilla syrup; nge sugar; oranges Orientale in a Simon Pearce bowl; coffee and orange and vanilla syrup, all in faux-etched tles from Wolfman-Gold (bottle spout, Williams-Sonoma); cranberry coulis tied with a bow; vanilla-rum ter fruit compote, in bowl and canning jar; meatless mincemeat; cocoa fudge; vanilla sugar in antique decanter. aker's delight of seasonal treats. THIS PAGE, CLOCKWISE FROM TOP LEFT: Royal Navy plum puddings; roasted nonds in antique pudding mold; Christmas cookie trees with lemon glaze; old-fashioned buttercrunch in Shaker e box; star-shaped sugar cookies; roasted almonds; espresso truffles in tin from Maya Schaper Antiques; ristmas fruitcakes tied to 19th-century child's wooden stocking-stretchers from Pantry & Hearth; Scotch bun. ipes follow. For more details, see Reader Information

ROASTED ALMONDS

From Elizabeth Hunter

2 tablespoons unsalted butter
1 pound almonds
¾ teaspoon salt

In a large roasting pan, melt butter, remove pan from heat and toss almonds in butter until completely coated. Roast in a preheated 300°F oven for 45 minutes to 1 hour. Turn almonds several times with a spatula for even browning.

Almonds should be light brown all through and have a crunchy bite. Place salt in a small paper bag, spoon in hot almonds and shake until nuts are completely coated. Cool. Store in air-tight container. Makes 1 pound.

OLD FASHIONED BUTTERCRUNCH

From Nick Malgieri
Director of baking program at Peter Kump's New York Cooking School and author of Perfect Pastry *(Macmillan)*

For buttercrunch:

½ pound unsalted butter
1½ cups sugar
3 tablespoons light corn syrup
3 tablespoons water
1 cup slivered, toasted and chopped almonds

For topping:

½ pound finely chopped semisweet chocolate
½ cup slivered, toasted and chopped almonds

It is important to follow directions exactly.

Prepare buttercrunch: In a medium-size heavy-bottomed saucepan over low heat, melt butter. Remove pan from heat and stir in sugar, corn syrup and water. Cook mixture, stirring occasionally with a wooden spoon, until it reaches 300°F on a candy thermometer. Remove pan from heat, stir in almonds and pour buttercrunch onto a buttered 8-by-10½-by-1½-inch pan. Cool until hardened.

Prepare topping: Place chocolate in a heatproof bowl. Set bowl over a saucepan half-filled with hot water. Water should not come to the simmer or touch the bottom of the bowl. Stir frequently until chocolate has melted. Remove bowl from pan and allow chocolate to cool to the touch, stirring occasionally.

Brush half the chocolate on the top side of the buttercrunch and gently press in half the nuts. Place a cookie sheet on top and invert. Remove bottom pan, blot off excess butter with a paper towel and repeat coating. After both coatings have set, break into coarse pieces and store in an airtight tin in a cool, dry place. Makes a generous 1½ pounds.

ESPRESSO TRUFFLES

From Nick Malgieri

For center mixture:

½ pound finely chopped semisweet chocolate
½ cup heavy cream
1 tablespoon instant espresso coffee
½ teaspoon cinnamon
2 tablespoons sweet butter, at room temperature
2 tablespoons Cognac

For enrobing:

¾ pound finely chopped semisweet chocolate
1 pound confectioners' sugar

It is important to follow directions exactly.

Prepare center mixture: Place chocolate in a heat-proof bowl.

In a saucepan boil cream, remove pan from heat and stir in coffee and cinnamon. Pour mixture over the chocolate and let stand 2 minutes. Beat chocolate until smooth and completely incorporate butter. Cool for several hours or until the consistency of frosting.

In an electric mixer on medium speed, beat chocolate mixture until light in color and fluffy in texture. Gradually beat in the Cognac.

Fill a pastry bag fitted with a ½-inch plain tube with the chocolate mixture and pipe truffles on a paper-lined cookie sheet. Refrigerate 1 hour or until firm.

Prepare enrobing: Place chocolate in a heat-proof bowl. Set bowl over a saucepan half-filled with hot water. Water must not simmer or touch the bottom of the bowl. Stir frequently until chocolate has melted. Remove bowl from pan, stir occasionally and allow chocolate to cool to the touch.

Remove truffles from the refrigerator, dip in chocolate and coat evenly. If the chocolate gets too cool and thick, return it very briefly to the heat, stirring constantly. Coat truffles with sugar. After the coating has set, shake the truffles in a strainer to remove excess sugar. Store in an airtight container for two weeks at a cool room temperature. Makes 4 to 5 dozen ¾- to 1-inch truffles.

MEATLESS MINCEMEAT

From Nick Malgieri

2 pounds Granny Smith apples, peeled, halved, cored and coarsely grated
2 pounds McIntosh apples, peeled, halved, cored and coarsely grated
Grated zest and strained juice of 2 medium oranges
Grated zest and strained juice of 2 medium lemons
1 pound dark or golden raisins
¾ pound currants
4 tablespoons diced candied orange peel
1¼ cups light brown sugar
⅔ cup dark rum or brandy
¼ cup distilled white vinegar
½ cup unsalted butter
1 teaspoon freshly grated nutmeg
1 teaspoon ground cinnamon
½ teaspoon ground cloves
½ teaspoon ground ginger

In a large, heavy-bottomed pan (do not u aluminum), place all ingredients and m thoroughly. Bring the mixture to a simm over low heat and cook about 45 minutes, st ring often, until the mixture is reduced to thick, jamlike consistency. Cool.

Pack mincemeat in clean glass containe press plastic wrap against surface and refri erate. Mincemeat will keep for 1 mont Makes 6 cups.

COCOA FUDGE SAUCE

From Jill O'Connor
Author of Sweet Nothings: Over 50 Luscio Low Fat, Low Calorie Desserts *(Chronicle Books)*

¾ cup granulated sugar
1 cup water
1 cup Dutch-process cocoa powder
1 teaspoon pure vanilla extract

In a 1-quart saucepan over medium he dissolve sugar in water, stirring constantly. I crease heat to high and bring the liquid to rolling boil. Boil syrup continuously fo minute. Remove pan from heat and whisk cocoa powder. Return the pan to mediu heat and whisk until the sauce is smooth a thick, 3 to 5 minutes. Remove pan from he and whisk in the vanilla extract. Cool cor pletely; sauce will thicken slightly. Store sau in a tightly covered container for up to month in the refrigerator. Makes 1½ cup

CRANBERRY COULIS

From Jill O'Connor

1 cup fresh cranberries
2 cups apple juice
1 or 2 teaspoons granulated sugar, optional

In a 1-quart saucepan over high heat, co bine cranberries and apple juice and bring t boil. Reduce heat to low and simmer, stirri occasionally, until the cranberries are very so about 10 minutes. Cool.

Transfer cranberry mixture to a fo processor fitted with a metal blade or t blender and puree. Press the puree through fine-mesh sieve into a bowl. Add sugar taste. Mixture should be the consistency maple syrup. If it is too thin, return coulis a saucepan and over medium heat, stirring

IMAGINE THE POSSIBILITIES



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constantly, reduce to desired consistency. Cover and refrigerate. Makes about 1½ cups. Serve with chocolate desserts or over vanilla ice cream.

ORANGE SUGAR SYRUP

The following syrups and sugars from Jill O'Connor's Sweet Nothings *are a fat-free way to sweeten drinks and intensify the flavors of sauces and fruit compotes*

1 cup granulated sugar
1 cup water
2 tablespoons orange juice concentrate
Zest of 1 orange

In a 1-quart saucepan over medium heat, dissolve sugar in water, stirring constantly. Add concentrate and zest to pan, increase heat to high and bring the syrup to a boil. Boil for 1 minute. Remove pan from heat and let cool completely. Refrigerate syrup in a tightly covered container. It will keep for about 1 month. Makes 1½ cups.

COFFEE SUGAR SYRUP

1 cup sugar
1 cup brewed coffee

In a 1-quart saucepan over medium heat, dissolve sugar in coffee, stirring constantly. Increase heat to high and bring the syrup to a boil. Boil for 1 minute. Remove pan from heat and let cool completely. Refrigerate syrup in a tightly covered container. It will keep for about 1 month. Makes 1½ cups.

VANILLA SUGAR

3 cups demerara or raw sugar
3 vanilla beans

In a bowl, add sugar. Split vanilla beans in half lengthwise, scrape the seeds from the pod into the sugar, add pods and stir to distribute the seeds throughout the sugar. Place mixture in a jar with a tight-fitting lid. Store in a cool, dry place for at least 1 week before using. Makes 3 cups.

ORANGE SUGAR

3 cups granulated sugar
Zest of 2 fresh oranges

In a bowl mix sugar and zest together. Place mixture in a jar with a tight-fitting lid. Store in a cool, dry place for at least 1 week before using. Makes 3 cups.

VANILLA-RUM WINTER FRUIT COMPOTE

From Jill O'Connor

For vanilla sugar syrup:

1 cup granulated sugar
1 cup water
1 vanilla bean, split in half lengthwise

For fruit:

3 ounces dried Calimyrna figs
2 ounces dried pears
3 ounces dried peaches
3 ounces dried apricots
½ cup dried sour cherries
1 3-inch strip fresh lemon zest
3 or 4 tablespoons dark Myers's rum

Prepare syrup: In a 1-quart saucepan over medium heat, dissolve sugar in water, stirring constantly. Scrape the seeds from the vanilla bean into the pan and add bean to pan. Increase heat to high and boil for 1 minute. Remove pan from heat and let syrup cool completely.

Prepare compote: Reheat syrup over medium heat to a simmer, add figs and poach gently for 20 minutes. Add pears and peaches and continue poaching for 7 to 8 minutes. Stir apricots into mixture and poach an additional 4 to 5 minutes. The fruit should be softened but still maintain its shape. If fruit softens too quickly, remove it from syrup and set aside. Return it to pan after remaining fruit is finished cooking.

Remove pan from heat and add cherries to the hot liquid and the poached fruit. Let fruit cool in the syrup for 8 to 10 minutes.

Remove fruit from the vanilla syrup and spoon into a decorative glass crock or jar. Return syrup to pan and add lemon zest, and over medium heat reduce to a consistency similar to maple syrup. Stir in rum and pour over fruit in the jars. Let cool completely and cover tightly. Keep refrigerated until ready to use. Makes about 3 cups.

SUGAR COOKIES

From Lou Gropp

For cookies:

⅔ cup plus 1 tablespoon sweet butter or shortening, at room temperature
¾ cup sugar
½ teaspoon grated orange peel
½ teaspoon vanilla
1 egg
4 teaspoons milk
2 cups sifted all-purpose flour
1½ teaspoons baking powder
¼ teaspoon salt

For frosting:

1 box confectioners' sugar
Juice of 1 lemon
Food coloring, optional

Prepare cookies: In the bowl of an electric mixer, cream together ⅔ cup butter or shortening, sugar, orange peel and vanilla. Beat in egg until light and fluffy. Stir milk into mixture until completely combined. Set aside.

In a medium mixing bowl, sift together flour, baking powder and salt. Slowly add flour mixture to creamed mixture, beating unt completely combined. Divide dough in hal wrap in waxed paper and chill at least 1 hou

Lightly flour a large chilled plastic chop ping board, roll half the cookie dough ⅛ inc thick and cut into desired shapes with cooki cutters. Place on lightly greased cookie shee and bake in a preheated 375°F oven about 6 t 8 minutes. Cool slightly, remove from pan an continue to cool completely on a wire rac Repeat process. Makes 2 dozen medium-siz cookies.

Prepare frosting: In a bowl, slowly mi sugar and lemon juice together to desire spreading consistency. If desired, tint frostin with food coloring.

ORANGES ORIENTALE

From Mary Ellen Weinrib

6 large navel oranges
1½ cups water
1½ cups sugar
¼ teaspoon cream of tartar
1½ teaspoons grenadine

Peel oranges with a potato peeler, remov ing only the orange skin and none of th white pith. Cut skin into thin slivers. Set o anges aside.

In a heavy-bottomed saucepan place o ange slivers, water, sugar and cream of tart and bring to the boil. Reduce heat to simm and cook 30 minutes or until thick and syrup

Remove pan from heat and add grenadin Chill.

Place oranges on a chopping board ar with a sharp knife remove all pith. Leave o anges whole.

Place oranges in a plastic container, cov and refrigerate.

When ready to serve, pile oranges in serving dish, pour syrup and orange slive over the top. Recipe may be doubled. Serves

PRESERVED PEARS

From Christopher Donovan

3 cups granulated sugar
3 cups water
6 medium-size pears, about 2 pounds, pared, cored and halved
1 lemon, sliced wafer-thin

In a heavy-bottomed pan (not aluminum combine 1½ cups sugar and water and bri to the boil and cook for 2 minutes. Add pea and continue to boil gently for 15 minute Add remaining sugar and lemon slices, sti ring until the sugar has dissolved. Co rapidly until the fruit is clear, about 25 mi utes. Remove pan from heat, cover and stand 24 hours in a cool place.

Remove fruit from syrup and set aside i bowl, covered. Gently boil syrup for 10

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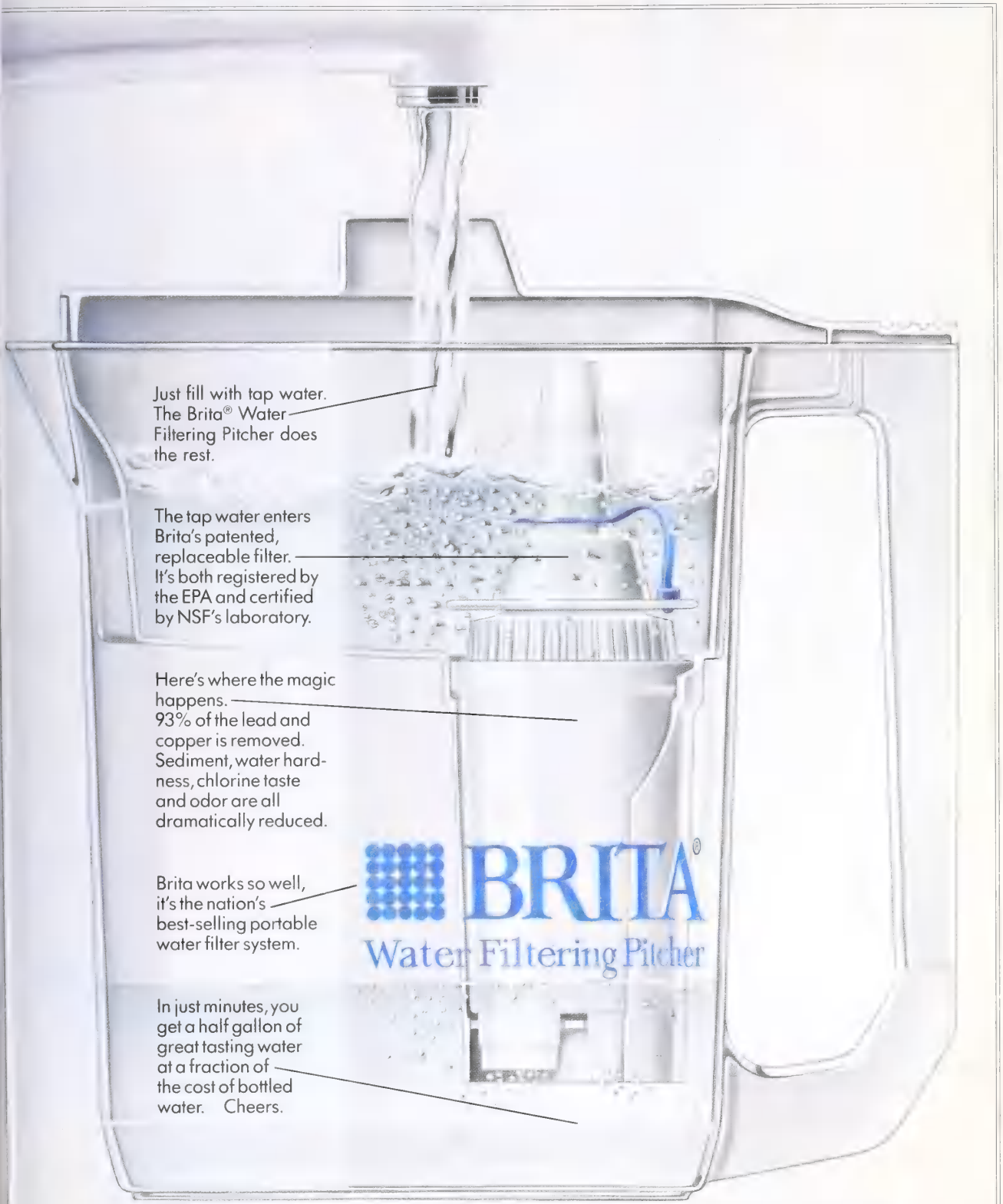


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minutes. Add fruit to 2 hot sterilized pint jars, or 1 quart jar, pour boiling hot syrup over fruit and seal immediately. Process by water bath method or allow jars to cool and refrigerate. Preserved pears will last 1 year if water bath processed. Refrigerated pears will last 1 month. Makes approximately 2 pints or 1 quart.

ROYAL NAVY PLUM PUDDING

From Susan Kluger, who makes these popular puddings for the Soutine Bakery in New York

3 large eggs
Grated rind and juice of 1 navel orange
Grated rind and juice of 1 lemon
3 tablespoons dark rum
⅔ cup dark brown ale or beer
1 cup all-purpose flour
1 cup fresh bread crumbs
1½ cups finely ground almonds
½ cup grated suet, available from a butcher
2 cups currants
2 cups golden raisins
2 cups dark raisins
1 teaspoon baking powder
1 teaspoon ground cinnamon
1 teaspoon ground nutmeg
½ teaspoon ground allspice
½ teaspoon salt
Shortening

In a medium bowl, lightly beat eggs. Add rinds, juices, rum and ale or beer to the mixture.

In a large mixing bowl, place all remaining ingredients except shortening, and mix well. Add the liquid mixture slowly, stirring with a wooden spoon until well blended. The mixture will be quite liquid at this point. Cover bowl with plastic wrap and let rest 2 days in a cool place or until it is thick and pasty.

Grease with shortening two 2½-cup pudding molds or Pyrex bowls. Set aside.

Cut approximately 10 inches of heavy 18-inch-wide foil. Fold in half, allowing for the foil to come halfway down the bowl. Grease the center of the foil, which will be in contact with the pudding.

Fill bowls with pudding, leaving ½-inch space at the top. Cover with foil and tie tightly by winding a string twice around the bowl before knotting.

Place puddings into a steamer with the water halfway up the sides of the bowls. Steam for 5 hours, adding additional water to keep the bowls well covered. Remove from steamer, allow the puddings to cool. Wipe bowls clean, remove wrapping and cover with clean plastic wrap. Puddings must be tightly wrapped and stored in a cool place. Puddings can be stored for several months.

To serve: Repeat covering process and steam again for 1 to 2 hours covered. Makes 2 puddings, each serving 8.

BRANDIED ENGLISH FRUITCAKE

From Susan Kluger, who makes these cakes for Dean & DeLuca in New York

2 cups currants
1 cup golden raisins
1 cup dark raisins
⅓ cup chopped dried cherries, rinsed under warm water and dried thoroughly on paper towel
⅓ cup chopped mixed citrus peel
⅓ cup sliced almonds, slightly crushed
Grated rind of ½ lemon
2 cups all-purpose flour
¾ teaspoon ground cinnamon
½ teaspoon ground nutmeg
½ teaspoon allspice
⅔ cup sweet butter
1 cup firmly packed dark brown sugar
1 tablespoon molasses
3 eggs
Shortening
Whole almonds
4 to 6 tablespoons brandy

In a medium bowl mix currants, raisi cherries, mixed peel, almonds and lemon r together. Set aside.

In a bowl sift flour, cinnamon, nutmeg a allspice together. Set aside.

In a large bowl, cream butter, sugar a molasses together until thick and yellow. A eggs to mixture slowly, beating after each a dition. Fold in the flour mixture, alternat with the dried fruits. Set aside.

Line two 5¾-by-3-by-2-inch pans wit layer of greased parchment paper cut to

Spread cake mixture evenly into the pa leave ¼ inch at the top of pan and smoo surface with a spatula. Decorate top w whole almonds.

Bake cakes in a preheated 300°F oven 1¼ to 1½ hours. Turn oven to 275°F halfw through baking if cakes look well browned top. Cake is done when tester comes clean. Remove pans from oven and cool racks. When completely cool, unmold and move paper.

Prick top and sides of cake with a skew Spoon brandy over cake tops, filling the ho as much as possible. Brush top and sides w brandy.

Wrap cakes in plastic wrap and store in airtight container. Add brandy at monthl intervals. Cakes can be left to mature fo to 3 months. They will darken with a Makes 2. Each cake serves 8. ■

In the October issue, four of the recipes for the Good Food article on Daniel Boulud of Daniel's restaurant were inadvertently omitted. Here is the complete recipe for Salmon Salad from *Cooking with Daniel Boulud* (Random House).

If you would like to receive a copy of the remaining recipes featured in the story, please send a self-addressed, stamped envelope to: Food Recipes, *House Beautiful*, 1700 Broadway, 29th Floor, New York, New York 10019.

SALMON SALAD WITH FENNEL, WALNUTS AND CHIVES

8 baby artichokes, stems and outer leaves removed
1 quart cold water
1 lemon, juiced
Salt
2 large bulbs fennel, about ¾ of a pound each
1 tablespoon corn oil
4 skinless 1-inch-thick fresh salmon fillets, 6 ounces each
Freshly ground black pepper
2 fresh medium plum tomatoes, cored and cut in thin slices horizontally
¼ cup walnut halves, coarsely chopped
2 tablespoons minced chives
3 tablespoons walnut oil
1 tablespoon Spanish sherry vinegar, or juice of 1 lemon

Trim artichoke bottoms and cut off the leaves ½ inch above the heart. In a large pot add artichokes, water, half of the lemon juice and pinch of salt, bring to the boil and cook for 15 to 20 minutes, or until tender when pierced with a knife. Remove pot from heat, drain, and set artichokes aside to cool. Quarter the artichoke hearts and set aside.

Trim off the top greens and outer stalks of t fennel bulbs. Chop fennel scraps roughly and aside. With a vegetable slicer or food process slice the fennel bulbs very thin and place in a bo Top with remaining lemon juice, cover and refr erate until needed.

In a pan over high heat, heat corn oil. Seas the fillets with salt and pepper to taste. Add fill to the hot pan, scatter fennel scraps over t salmon, and cook for 5 minutes. Turn the fille place the fennel scraps back on top and cook another 3 to 5 minutes. Transfer the fillets to se ing plates and discard the fennel scraps.

Remove the bowl of sliced fennel from the frigerator and add artichokes, tomatoes, walnu half of the chives, walnut oil, sherry vinegar lemon juice, and salt and pepper to taste. T lightly.

Place the vegetable salad over the warm fill and sprinkle with the remaining chives. Serves

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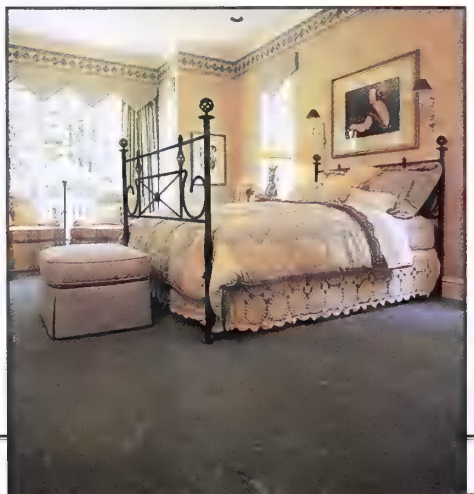
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Now for the feast

From a spicy West Indian pumpkin soup to a snappy ginger-molasses flan, here are ten delicious twists on Thanksgiving classics, to serve along with the turkey

BY JANE ELLIS

MASHED POTATOES WITH PARSNIPS

From Chuck Williams's Thanksgiving & Christmas *(Weldon Owen Inc.)*

- **4 pounds potatoes, peeled and cut into 1½-inch chunks**
- **1 pound parsnips, peeled and cut into 1-inch chunks**
- **1 tablespoon salt, plus salt for seasoning**
- **Water**
- **½-¾ cup warm milk**
- **Freshly ground black pepper**
- **Chopped fresh parsley, optional**

In a large saucepan add potatoes, parsnips, salt and water to cover. Partially cover pan and bring to a boil over high heat. Reduce heat to medium-low and boil gently until tender when pierced with a fork, 20–25 minutes. Drain well.

In a large bowl, mash potatoes and parsnips together with a potato masher, or put them through a ricer until free of all lumps. With a wooden spoon, gradually beat in milk until smooth and fluffy. Season to taste with salt and pepper. Spoon into a warm serving dish and garnish with parsley, if desired. Serves 8 to 10.

SWEET POTATO-GINGER PUDDING

From Chuck Williams

- **2 pounds yellow-fleshed sweet potatoes, unpeeled**
- **Water**
- **Finely grated zest of 1 lemon**
- **½ teaspoon salt**
- **⅓ cup finely chopped crystallized ginger**
- **1½ cups heavy cream**
- **¼ teaspoon freshly grated nutmeg**
- **4 egg whites**

In a saucepan, cover sweet potatoes with water and bring to a boil. Reduce heat, cover pan and cook until tender, 30 to 40 minutes. Drain and cool.

Peel potatoes and place in a food processor fitted with a metal blade and puree. Transfer puree to a large bowl and stir in lemon zest, salt, crystallized ginger, cream and nutmeg.

In an electric mixer set on medium speed, beat egg whites in a bowl until soft folds form. Stir ¼ of the beaten whites into the potato mixture. Using a rubber spatula, gently fold in remaining whites. Spoon mixture into a buttered 2-quart baking dish and bake in a preheated 350°F oven until pudding has risen and is slightly golden on top, 40 to 50 minutes. Serve immediately. Serves 8 to 10.

CRANBERRY HORSERADISH SAUCE

From Chuck Williams

- **2 cups fresh cranberries, finely chopped**
- **¼ cup sugar**
- **⅓ cup prepared horseradish**

In a small saucepan over medium heat, cook cranberries and sugar, stirring constantly, until mixture is fully blended, about 2 minutes. Mixture does not need to cook. Cool. Stir in horseradish and serve at room temperature. Makes about 1 cup.

First three recipes: Copyright © 1993 by Weldon Owen Inc. (Time Life)

CRUMB STUFFING

Adapted from James Beard's Simple Foods *(Macmillan)*

- **2 to 2½ cups finely chopped shallots or green onions**
- **1 pound butter**
- **Fresh chopped tarragon, to taste**
- **Fresh chopped thyme, to taste**
- **Fresh chopped sage, to taste**
- **½ cup finely chopped parsley or to taste**
- **1 tablespoon salt or to taste**
- **Freshly ground pepper, to taste**
- **¼ teaspoon freshly grated nutmeg**
- **12 to 13 cups homemade breadcrumbs, some crust should be included, or French or Italian breadcrumbs**
- **¼ cup Cognac, bourbon or Scotch**

In a large pan, sauté shallots or green onions in 1½ sticks of butter until the butter melts. In a small pan, melt remaining butte and add half of it to the shallot mixture, wit your choice of one or more herbs, parsley, sal pepper and nutmeg. Mix in breadcrumbs an enough of the remaining melted butter t make a moist but not sticky mixture. Ad Cognac, bourbon or Scotch and mix wel Taste and readjust seasoning. Makes enoug stuffing for an 18-pound turkey. An all-tarrago stuffing is very good. Half thyme and sage another option. Sage can be very overpowe ing. If using it, add small amounts and tast

WEST INDIAN PUMPKIN SOUP WITH SPICE-SCENTED WHIPPED CREAM

From Steven Raichlen's Miami Spice *(Workman Publishing Co.)*

- **2 tablespoons unsalted butter**
- **1 onion, diced**
- **1 carrot, diced**
- **2 ribs celery, diced**
- **3 cloves garlic, diced**
- **2 jalapeño chilies, seeded and diced, optional**
- **1 ½-pound piece calabaza (West Indian pumpkin), peeled, seeded and cut into 1-inch pieces. Hubbard or butternut squash may be substituted.**
- **4 to 5 cups chicken stock**
- **2 bay leaves**
- **2 sprigs fresh thyme or 1 teaspoon dried**
- **¼ cup finely chopped fresh Italian parsley**
- **Salt and freshly ground black pepper, to taste**
- **½ cup half-and-half, light cream or heavy cream**

For spice-scented whipped cream:

- **½ cup heavy cream**
- **¼ teaspoon ground cumin**
- **¼ teaspoon ground coriander**
- **¼ teaspoon cayenne pepper**
- **Salt and freshly ground black pepper, to taste**

For garnish:

- **1 tablespoon finely chopped fresh chives or scallions**

In a large saucepan melt butter ov medium heat and sauté the onion, carrot a celery until soft but not brown, 3 to 4 mi utes. Add garlic and chilies and cook for minute. Stir in calabaza, 4 cups stock, b leaves, thyme and parsley and bring to a bo Reduce heat and simmer soup, uncovere until the vegetables are very soft, about minutes. Remove bay leaves and fresh thy leaves and puree soup in a blender.

Return soup to the saucepan and stir half-and-half, light cream or heavy cream. soup is too thick, add remaining stock. Se son to taste.

Prepare spice-scented whipped cream: In a
led bowl, beat cream to soft peaks and whip
umin, coriander, cayenne, salt and pepper.
To serve: Ladle the soup into bowls and
e a dollop of spice-scented whipped cream
he center of each. Sprinkle cream with
es or scallions and serve immediately.
es 6.

GINGER-MOLASSES FLAN

From Steven Raichlen

caramel:

4 cup sugar
3 tablespoons water

filling:

3 ounces cream cheese, at room temperature
1 tablespoon grated fresh ginger
1 tablespoon finely chopped candied ginger
1 cup light, unsulphured molasses
3 large eggs
1 cup half-and-half
3 to 4 tablespoons sugar, or to taste
Water

repare caramel: In a heavy saucepan com-
sugar and water. Cover and cook over
heat for 1 minute. Uncover pan and con-
cooking until mixture turns dark golden
n, about 4 minutes.
our caramel into an 8-inch round cake
Tilt and rotate pan to coat the bottom
sides. Set aside.
repare filling: In a mixing bowl beat
n cheese, fresh ginger and candied gin-
until light and fluffy. Beat in molasses.
in eggs, one at a time, scraping the sides
ie bowl after each addition. Beat in half-
half. Add sugar to suit your taste. Pour
custard mixture into the caramel-lined
pan.
lace the flan in a roasting pan and pour in
ng water to a depth of ½ inch. Bake in a
eated 350°F oven until mixture is set and
ted skewer comes out clean, about 30
utes. Remove flan from the oven and
ing pan, let cool to room temperature.
r and chill in the refrigerator for at least
urs, preferably overnight.
st before serving, run the tip of a paring
around the inside rim of the cake pan.
a platter over the cake pan and invert.
the pan a shake; the flan should slide out
. Cut into wedges and serve. Serves 6 to 8.

pyright © 1993 Workman Publishing Co.

PUMPKIN CRÈME BRÛLÉE

From Irena Chalmers's
An Edible Christmas
(William Morrow)

29-ounce can pumpkin puree
cups sugar
large eggs
2 teaspoons ground cinnamon
1 teaspoon ground ginger
1 teaspoon ground nutmeg
2 cups heavy cream, scalded
½ cup packed light brown sugar

In a large bowl, whisk together the pumpkin, sugar, eggs, cinnamon, ginger and nutmeg. Gradually whisk in the scalded cream until smooth. Divide the mixture evenly among twelve 5- to 6-ounce custard cups.

Place the custard cups in a roasting pan and add enough hot water to come half an inch up the sides. Bake until a knife inserted in the center of a custard comes out clean, about 45 minutes. Cool the custards completely. Cover each custard with plastic wrap and refrigerate until cold, at least 4 hours or overnight. The custards can be prepared up to 2 days ahead, covered and refrigerated. Place custards close together on a baking sheet. Force the brown sugar through a coarse sieve, allowing the sugar to fall directly on the tops. Place the sheet of custards on an oven rack 4 inches from the heat in a preheated broiler and broil until the sugar is melted, watching carefully to be sure the sugar doesn't burn, about 2 minutes. Serve the custards immediately, or refrigerate until ready to serve, up to 1 day. Serves 12.

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ZUCCHINI, LEEK AND CHANTERELLE GRATIN

From Michael Chiarello, Tra Vigne Restaurant, St. Helena, California

- ½ cup olive oil
- 1 pound firm zucchini, cut into ½-inch dice
- Salt and freshly ground black pepper, to taste
- 2⅓ tablespoons finely chopped fresh thyme
- 1 pound fresh chanterelles, torn in half if large
- 6 cloves garlic, peeled and chopped fine
- 1 pound leeks, well washed and cut into ½-inch dice
- 1 cup fresh breadcrumbs
- ¼ cup freshly grated Parmigiano-Reggiano
- ¼ cup coarsely grated Gruyère or Fontina
- 2 tablespoons minced Italian parsley

In a large sauté pan, heat 2 tablespoons olive oil over medium-high heat. Add zucchini, do not crowd pan, and cook quickly, keeping zucchini moving in the pan until it releases its moisture and takes on a light color, about 5 minutes. Halfway through the cooking time, add salt and pepper. Mix in ⅓ tablespoon thyme at the last minute and turn out mixture onto a cookie sheet to cool.

Wipe out the pan with a paper towel, add 2 tablespoons olive oil and repeat the same cooking process with the mushrooms. Place the mushrooms on top of the zucchini.

Wipe out the pan, add 2 tablespoons olive oil and over medium heat, cook garlic until light brown. Remove ⅔ of the cooked garlic, reserving half and adding half to the zucchini and mushroom mixture. To the garlic remaining in the pan, add leeks and continue to cook over medium heat until the leeks are soft. Season mixture with salt and pepper and ⅓ tablespoon thyme. Turn out on top of the zucchini and mushroom mixture.

If the cooked vegetables appear too oily, drain in a colander. If not, mix all the vegetables together and turn into a shallow 1-quart baking dish.

In a bowl mix breadcrumbs, reserved garlic, remaining oil and thyme, cheeses and parsley. Pat over the top of the vegetables and place under a preheated broiler on a middle rack to brown and heat through. Serves 4 to 6 as a side dish or 2 to 3 as a main dish.

GREEN CHILI BRIOCHE STUFFING

From Kevin Taylor, Zenith American Grill, Denver, Colorado

- 2 tablespoons butter
- ½ cup chopped onions
- 2 tablespoons diced celery
- 2 minced Serrano chilies
- 3 minced garlic cloves
- ½ teaspoon chopped fresh thyme
- ½ teaspoon chopped fresh sage
- 4 cups coarsely crumbled brioche bread
- ¼ cup chicken stock
- Salt to taste

In a sauté pan over medium heat, m butter and add onions, celery, chilies and g lic. Cook vegetables until translucent.

In a large bowl mix thyme, sage a brioche bread together. Moisten mixture w chicken stock and season to taste.

Place stuffing in a buttered pan and ba in a preheated 350°F oven for 20 minut or until nicely browned on top. Serves 1 enough for a 12- to 14-pound turkey.

OLD-TIME CHOCOLATE CHIP CRISPS

From Lisa Yockelson's Baking for Gift-Giving *(HarperCollins)*

- 1⅔ cups unsifted all-purpose flour
- ⅓ cup plus ½ teaspoon unsifted cake flour
- 1 teaspoon baking soda
- ¾ teaspoon salt
- ½ pound unsalted butter, softened
- 1 cup light brown sugar
- ⅔ cup less 1 tablespoon granulated sug
- 2 extra-large eggs
- 2½ teaspoons vanilla extract
- 16 ounces semisweet chocolate chips

In a large bowl sift together twice the purpose flour, cake flour, baking soda and s

In a large bowl of an electric mixer on l speed, cream the butter for 5 minutes, scra ing down the sides of the bowl occasional Add the light brown sugar and granulat sugar, beat on moderate speed for 3 minut Scrape down the sides of the bowl with a ru ber spatula to keep the mixture even-texture Beat in the eggs one at a time, blending w after each addition. Blend in the vani extract. On low speed, add the sifted mixtu and mix until the particles of the flour absorbed. Stir in the chocolate chips.

For each batch, drop rounded tablespoo size mounds of dough onto parchment pap lined cookie sheets, spacing the moun about 2½ to 3 inches apart.

Bake cookies in a preheated 375°F ov for about 14 minutes, or until golden bro all over. To remain crisp, the cookies m bake to an even brown color. After 1 minu transfer the cookies to cooling racks usin wide metal spatula. Cool completely. Store airtight containers. Makes about 5 doz 3¾-inch cookies.

Copyright © 1993 by Lisa Yockelson (HarperCollins)

Continued from page 131

across diagonally—are becoming increasingly popular. Rear-jection TVs can easily be twice as large. "They're the worst," s Vicente Wolf of Vicente Wolf Associates, in New York. Nancy Braithwaite, of Nancy Braithwaite Interiors, an anta company, points out that if a room is small enough t a mega-screen TV looks disproportionate, the room by inition is too small for the set. "You need an immense m, because you have to sit a certain distance away from se sets to watch them," she says. "We try to steer people ty from the enormous sets."

When your client is a television executive, however, that der may be hard to move. "I have a client right now who is Ted Turner's cable entertainment network, and he does it some kind of home theater," Braithwaite admits. "I don't id if there's one room that's all high tech; I don't have any blem with that."

Bunny Williams agrees. "It's easy if someone is willing to ote a whole room specifically to home entertainment, but a lot more complicated if they've got a Georgian house and it to put all this in the library.

You need to put large TVs *into* something," Williams sts. "They don't have to be covered with doors, but it helps liminish their size if you can put them partially into a book-e, say. You make them seem even bigger, sometimes, by try-to conceal them completely."

f oversize televisions are the most troublesome to decora-, certainly hi-fi speakers run a close second. For the true iophile, the precise size, shape, location and environment oudspeakers can be the most critical considerations in an io system. "It sometimes gets to the point of such preci-n," complains New York designer Michael Formica, "that ave a problem with it—when you start talking about exact location of speakers that cost more than a small car, and I can't tell the difference in the sound they produce."

"I try to hide big speakers under a draped table, since the music goes right through the fabric," Benjamin Noriega explains. "Or you can do a pedestal: Wrap a box completely in fabric, slide it over the speaker and use it to display a sculpture. Put speakers at both sides of an entrance, for instance, or at the end of the living room, and they're beautiful pedestals yet they're speakers."

"Yes, but a lot of people want to have the big speakers showing," counters Victoria Hagan. "They *like* them. I'm not opposed to that. It's gutsy, it's honest...."

Not surprisingly, technomania is an overwhelmingly male obsession, and many decorators must continually balance their own design desires with the wishes of a client or husband. "Husbands are really into major electronics components," says Baratta, "and the money will eventually come out of the decorating budget. Everybody's got to be pleased."

One thing that decorators are happy to see changing is the outmoded fascination with blinking lights, dancing diodes, and oscillographs pulsing like tiny heart monitors. Mark Hampton, the New York decorator, is glad. "The actual machinery as a design element? I can't imagine how. That was sort of a fad years ago, but I think the novelty has worn off. And the big high-tech audio panels that were amusing at one time...I mean, even the phrase 'high tech' is passé now," Hampton laughs.

Designer Michael Formica prefers historically relevant cabinets. "For one client I found an old hi-fi cabinet from the 1930s that was full of old Fisher amplifiers and stuff," he recalls. "It was an important piece because of who made it and because it had actually belonged to Avery Fisher, the audio engineer-inventor. We put all new components into it, but we did it in such a way that we could have put all the original stuff back in place. We didn't butcher it." >

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t grille, which can be blended into the wall tment. Among the well-respected manu-urers of in-wall loudspeakers are Boston ustics, a/d/s/, Sonance and Niles Audio. 's worth remembering—particularly for ie theaters—that a professional installer help select the proper speaker placement he best performance. "You want to make the tweeter is at least twenty-four inches y from other wall surfaces to prevent anted reflections," notes Jim Peterson, of nical support and training for Sonance. tweeters should be placed at about ear l, based on where most people will be lis-ng, because high-frequency sounds are e directional than midrange and bass s: You hear where they are coming from. peaker placement is fairly inflexible, no ter which type is used. And that is the sin-most constricting design factor. In a home ter installation, the front left, center and t speakers should be at the same height. But whether they need to dominate a room is another matter.

A few years ago, loudspeaker manufacturers realized that if they separated the tweeters and bass components, they could design much smaller, less obtrusive loudspeaker systems. These "satellite" speaker systems employ two small speakers to reproduce high-frequency and midrange sounds, plus a subwoofer unit for those strong low-range notes.

Most satellite speakers are less than a foot tall—in some cases much smaller than that—and easily blend in with other furnishings. And because low-range frequencies are non-directional—they don't seem to emanate from any particular point in the room—subwoofers can be hidden under chairs, built into furniture or slid behind a screen and still function well.

Among the best satellite system manufacturers are Bose, Design Acoustics, M&K and a/d/s/. Bose's Acoustimass system is perhaps the smallest high-performance satellite system on the market—two pairs of slightly more than four-inch-square mid- and high-frequency drivers, and subwoofers not much larger than a shoebox.

But the heart and soul of loudspeaker design still lives in traditional paired models. Here, personal taste is the arbiter, aesthetically and sonically. The best traditional manufacturers—Snell Acoustics, B&W, THIEL, Allison, Martin-Logan, Apogee Systems, Mission Electronics, RDL Acoustics, and Infinity among them—make speakers that strive to combine good design with impressive performance, whether it is the slim, minimalist approach of RDL's home theater speakers, Snell's floor-standing towers, the flat-panel floor-standing models from Martin-Logan and Apogee, or the more eccentric geometry of B&W's THX home theater loudspeakers.

All good sound systems for home theaters include rear-channel speakers to reproduce >

Gary Crain, of Gary Crain Associates in New York, likes to have it both ways. "In my own house, which I designed and built, I enclosed all the audio equipment because it was designed to have a traditional look. But if I am entertaining somebody interested in the equipment, I could open it all up and that equipment is a visual element."

"If electronics are well designed, they're attractive," says Formica. "They needn't be hidden. And if you hide a TV in an armoire, you're probably going to leave the doors open all the time anyway. People do things like rigging paintings that slide back and expose a TV screen. Or as some decorators used to, rig a fake blanket chest at the end of the bed—you push a button, the chest opens and a TV rises out of it. Very big in the eighties, very California."

Now—very nineties—watch for big equipment changes. Remember what CDs did to your turntable and record collection? High-definition television (HDTV) soon will just as completely revolutionize video. If you think VCRs and tape cassettes will be around forever, you haven't seen laserdisc technology. Interactive-CD-driven multimedia. Direct-broadcast satellite. Digital compact cassettes. Mini-discs. Digital cable TV, 500 channels through your phone lines. CinemaScreen television monitors. Undreamed-of speaker technology. Virtual-reality games. An entire alphabet soup of new home-electronic media is waiting to appear the instant your contractor tacks the last rosewood molding or burled-walnut face plate on your "ultimate system."

"In the nineties we are more concerned with being able to make changes in the systems, not being stuck with the same built-in unit forever," says Anthony Baratta. He also warns, "The more 'mechanized' you make an audio or video system, the more difficult it is to count on its working all the time. Bill Diamond and I just did a very large house in Westchester with a huge opening for a TV set above a fireplace. We bui the flues so they run up either side of the space, then there going to be a painting that comes down on wires to hide th unit. I don't know if it's ever going to be completed. Just th whole idea is so difficult."

"If you choose to disguise the equipment," says Victor Hagan, "have the disguise be as simple as possible." Simplici can be something as ordinary as a closet. "If you're trying to cr ate a specific atmosphere, try to find a wonderful piece of cab netry that has disintegrated inside and put the equipment that," suggests Gary Crain. "But if you can't or if you're doi something very clean and austere, find a closet, take all the tri off it, do a concealed flush door, maybe just a little latch yo touch and it pops out, run the molding across it so that it loo like just part of the wall, and put everything in there."

Television, however, has become what Michael Formi calls "the American fireplace—the hearth everybody gathe around." But an obvious couch-potato look can be too much a good thing. "Put the television in a place where you don't s it when you enter a room," Mark Hampton advises, "so yo don't have the tube glaring away at you. And whatever arrang ment you've arrived at to contain the television, make sure isn't the first thing you see."

And inevitably, what goes around comes around: In 1 years, will interior decorators be laboring to re-create the co ambience and archaic elegance of "20th-century media rooms haunting flea markets to find an ancient Sony Trinitro attending country auctions to snatch up classic amplifiers a loudspeakers, and searching out restorers who can reanimate those blinking lights and dancing diodes?

Stephan Wilkinson wrote "Designers and Their Cars" in our November 1992 issue.

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the "surround sound" effects that make it seem as if viewers are sitting in the middle of the action taking place on-screen. Rear-channel speakers don't need to be as large or elaborate as front speakers because they perform a less challenging role—simply that of rounding out the system. Many of the better manufacturers now make speakers specifically designed for rear-channel use.

One of the more promising developments in this area has been the introduction of wireless loudspeakers. Instead of forcing an installer to run wires under the floor or around the wall from one end of the room to the other, wireless speakers receive the signal from a transmitter connected to the amplifier or receiver. One of the best new wireless loudspeakers comes from JBL, which earlier this year introduced its first SoundEffects wireless speakers, built with the same 900 MHz frequency as better cordless telephones.

No matter what the configuration or design of the loudspeaker—or, for that matter, its price—there is no reason to settle for anything less than pleasing sound. Yes, a pair of $3,000 Martin Logans will stir the soul in a way that a much less expensive choice never will. But there are plenty of good buys starting at about $300 a pair.

For that amount you should expect to hear an accurate reproduction of the music source, with all of the different sounds in natural proportion, and none of the booming bass or missing midrange that unfortunately comes with poorly made loudspeakers. When you go shopping, it helps to bring a compact disc recording you know well, and preferably one with some demanding musical passages, such as acoustic pianos and minimally amplified singers. It should sound natural coming out of the loudspeakers, as close as possible to a live performance. How close it comes will depend on a number of factors, including the electronics in the audio system. And an inexpensive pair of loudspeakers is not likely to have the impact something in the upper price range. But if wh you hear sounds "off," keep looking.

In any home theater system, the screen the largest component—has undergone si nificant changes in recent years. The re revolution is the introduction this year "wider aspect ratios"—a 16-to-9 proporti instead of the conventional 4 to 3—that mat the proportion, though not the size, of mo theater screens. Wider screens will become more dominant element in any room.

The first wide-screen TV sets—from RC Philips, JVC and Panasonic—are also a harb ger of things to come. Probably sometime 1996, the first broadcasts of high-definiti television will change the way we experien this medium. HDTV transmissions will bri pictures much sharper than anything we s today, along with compact disc-quality mu channel sound, and they will also come in 16-to-9 wide-screen ratio.

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oday's wide-screen TV sets should not be fused with HDTV receivers. What makes ent 16-to-9 TV sets attractive is their ability ıke "letterboxed" programming—primarily ies with horizontal black bars top and om to fill a conventional 4-to-3 screen—zoom them to fill a 16-to-9 screen. Wide-en projection TV in particular is the closest oximation of a movie theater experience you can bring into a home.

or those with money to spare and a love r with movies, perhaps the best strategy is ıditional front projection system, in which rojector and the screen are separate com ents. A good installer can hide the projector in a coffee-tablelike enclosure, or mount it out of the way in the ceiling. And the projection screen can roll up out of the way or be hidden behind a panel when not in use.

It's not always easy to find a good home theater installer, but one of the best sources is the Custom Electronic Design and Installation Association (CEDIA), an association of profession installers. CEDIA (800–CEDIA–30) can refer you to installers in your area.

Several manufacturers have come up with one-piece rear-projection systems—and in some cases, complete home theater systems—that are designed to be mounted in the wall. RCA, Philips and Zenith are among the more noteworthy manufacturers in this area.

"Our whole concept is that the typical consumer doesn't want to have to shop for this stuff piece by piece," says Ralph Coker, manager of RCA's custom home theater operations. RCA works with home builders as well as interior designers to improve the fit between the company's home theater products and other room design considerations.

Martin Levine, based in New York, is the editor and publisher of Digital Technology Report *and also writes about consumer electronics for* Business Week *and several technical publications.*

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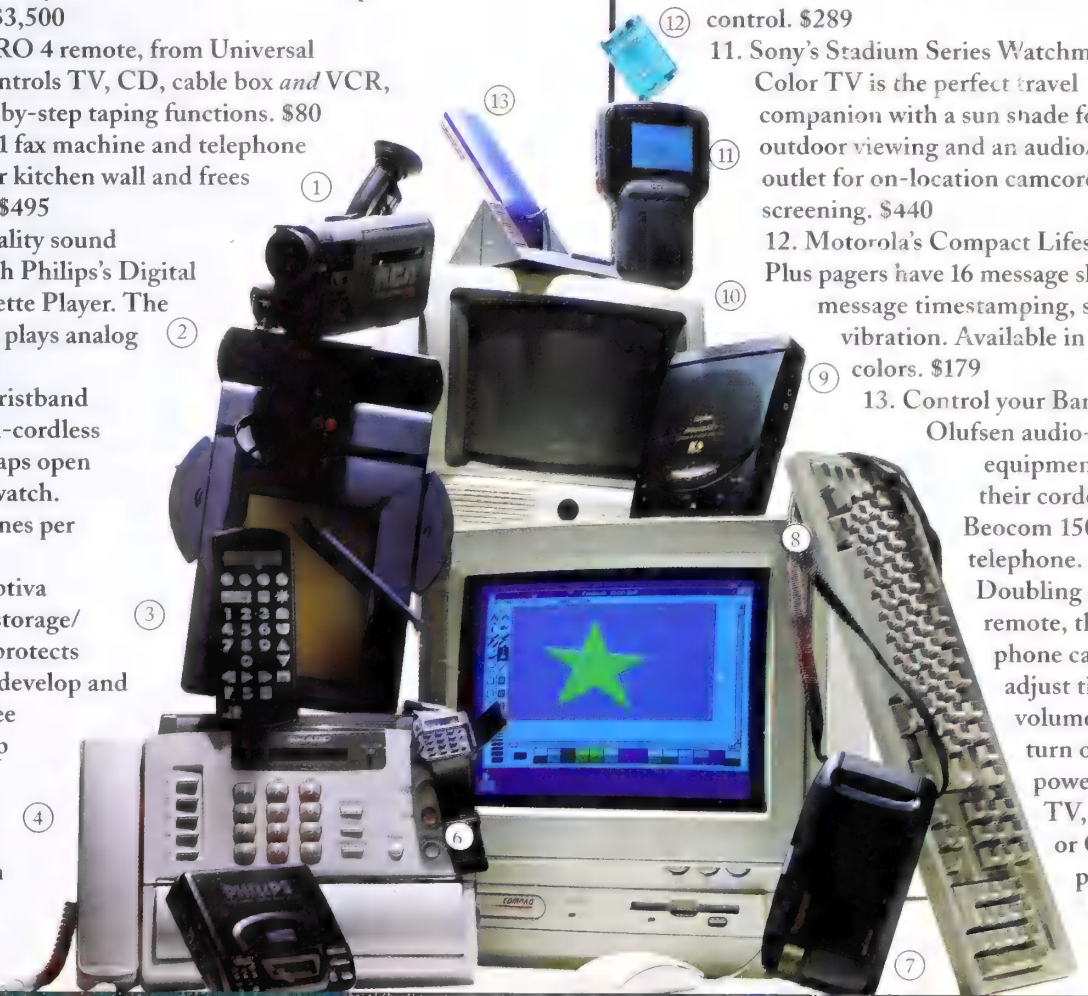
9. Show off your family vacation wherever you go with Kodak's Photo CD Portable Player—scanned discs display 35mm images from film and slides. Also plays CDs. $449

10. GE's 9″ Spacemaker television, placed under a cabinet, swivels to allow viewing anywhere in your kitchen. Also features clock/alarm, timer, FM radio and direct-access remote control. $289

11. Sony's Stadium Series Watchman Color TV is the perfect travel companion with a sun shade for outdoor viewing and an audio/video outlet for on-location camcorder screening. $440

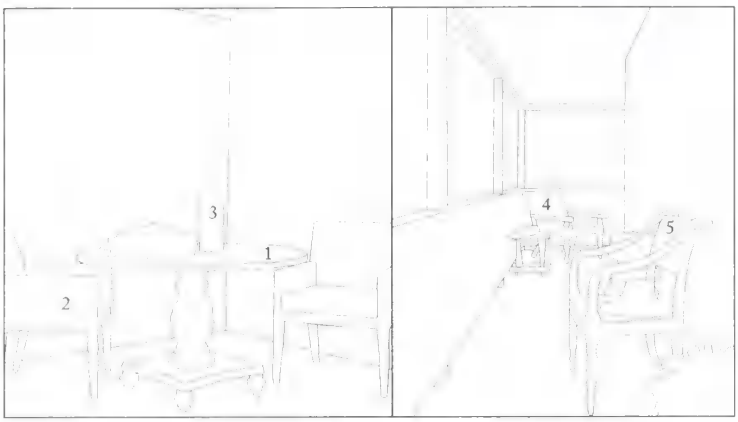
12. Motorola's Compact Lifestyle Plus pagers have 16 message slots, message timestamping, silent vibration. Available in five colors. $179

13. Control your Bang & Olufsen audio-visual equipment with their corded Beocom 1500 telephone. Doubling as a remote, the phone can adjust the volume or turn off the power of a TV, VCR or CD player. $199



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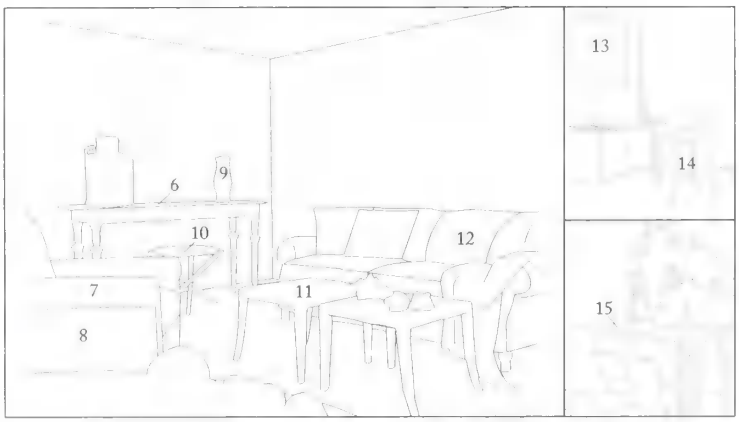
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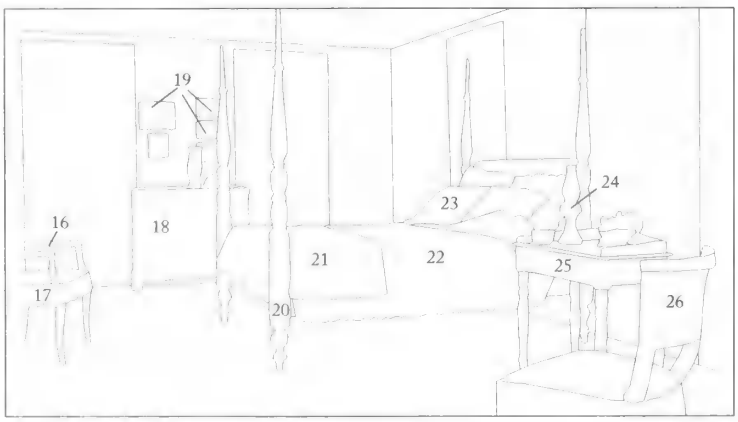
Pages 132 and 133

1. Dining table, Milling Road—$2,107
2. Rattan armchair, Milling Road (ea.)—$901
3. Pacific storm oil lamp, The Whim Museum Shop, St. Croix—$65
4. Planter's chair, Milling Road—$1,457
5. Chair, Milling Road—$1,126



Pages 134 and 135

6. Console, Milling Road—$1,457
7. Club chair, Milling Road—$1,325
8. Club chair fabric, Christopher Norman Inc. (per yd.)—$99
9. Hurricane globe, The Whim Museum Shop—$5
10. Tray table, Milling Road—$331
11. Bunching tables, Milling Road (ea.)—$464
12. Sofa, Milling Road—$2,253
13. Desk cabinet, Milling Road—$5,817
14. Chair, Milling Road—$1,126
15. Side table, Milling Road (ea.)—$994



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16. Armchair, Milling Road—$1,047
17. Slipcover fabric, China Seas (per yd.)—$81
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ER For more details, see Reader Information for page 94.

STYLE BEAT **Surroundings,** 1710 Sunset Blvd., Houston, TX 77005; 713–527–9838. ric by John Stefanidis, Bokhara #1030–20 multi—China Seas (T), 979 Third Ave., New < 10022; 212–752–5555. **Hanging lantern,** $1,300—Raj Gallery, Scarsdale, NY; by ointment: 914–725–6360. **Chair** Mustapha, $855; cushions $170, plus shipping—Ilios nt (R), Meli S.A. Tsakaloss St. 33 10673, Athens, Greece; 011–30–1–514–0640; 30–1–514–9436. **Candlestick case** #12060000001, $225—Takashimaya New York (R), Fifth Ave., New York 10022; 800–228–1810. **Tassel,** Embrasse Cyrano—Clarence se (T), 211 E. 58 St., New York 10022; 212–752–2890. **Kri Kri Ceramics** sugar bowl, vase, $32; bowl, $70—Barneys New York, Madison Ave. and 61 St., New York 10021; -826–8900. **Bedding ensemble** Indochine, Natural Resources Collection by R.W. hen—Springmaid (R), 787 Seventh Ave., New York 10019; 800–537–0115.

30: **Jester table,** cast stone and iron, 15″ h., 44″ w., 8″ d.—Ironies (T), 6114 LaSalle), Oakland, CA 94611; 510–763–7347. **Portico Kids wardrobe** custom by Fernando tinez Misma, $5,500—Portico Kids (R), 1167 Madison Ave., New York 10028; 212- -1963. **Fabric and wallpaper,** Sundance Charades Collection—Osborne & Little (T), Third Ave., New York 10022; 212–751–3333. **Unicorn pillow,** pattern from *Flowers, 's, and Unicorns; Medieval Needlepoint* by Candace Bahouth, $29.95—Harry N. Abrams, 100 Fifth Ave., New York 10011. **Chair,** Arlecchino, 42″ h., 11″ w., 12″ d., seat 13″ h.,)—eNKa Gallery (R), 2760 Ponce de Leon Blvd., Coral Gables, FL 33146; 305–445– 4. **Camelot,** for tour dates: Jeffrey Richards Associates, Alwyn Court, 911 Seventh Ave., 1B, New York 10019; 212–489–6745. **Table,** steel and wrought-iron, 29′ h. x 36′ d.,)—Briger Design (M), 167 E. 65 St., New York 10021; 212–517–4489. **Medallion ps** by Goodman Charlton, $450/ea.—Postmark (R,MO), 445A Sutter St., San ıcisco, CA 94108; 415–788–7678.

32: **Cabinet** by Paul Ballew, steel and shoji paper, 78″ h., 28″ w., 16″ d., $4,500—Entree e (R), 110 Wooster St., New York 10012; 212–431–5279; Paul Ballew, 158 Grand St., oklyn, NY 11211; 718–599–4492. **Pillows** by Judy Ross, $120—ABC Carpet & Home 888 Broadway, New York 10003; 212–473–3000. **Banana-leaf boxes,** from $29—R & Y ousti (R), 66 Cleary Court, #1402, San Francisco, CA 94109; 415–922–2614. **Multi- red plate,** Toscana by Steven Harris and Lucien Rees-Roberts, $90/5-pc. set—Swid ell (R), 213 E. 49 St., New York 10017; 800–808–SWID. **Yellow and blue plate** Ashanti, 5-pc. set—Essex Marketing, Inc. (M), 97 Old Boston Rd., Wilton, CT 06897; for s: 203–761–8882. **Imported African textiles,** $15 to $75—African Home Inc. (R), 297 atur St., Brooklyn, NY 11233; 718–363–1159; 800–547–0076. **Table and chair,** Zebra ls by Keith Kutch, $8,000/set w/4 chairs—Entree Libre (R), see address above. **Light ıce** by Cheryl Riley, $2,500—Right Angle Designs (R), 829 Shrader St., San Francisco, 94117; 415–386–7828.

34: **Zia,** 1310 Tenth St., Berkeley, CA 94710; 510–528–2377. **The Brooklyn Museum** t Wing opens Dec. 3—200 E. Parkway at Prospect Park, Brooklyn, NY 11238; 718- -5000. **Leaf shade lamp** Laurel by Brent Markee, fixed height, 29″ h., $150; adjustable ht, $300—Resolute (T), 1013 Stewart St., Seattle, WA 98101; for stores: 206–343–9323. **r lounge chair,** by Nick Berman and Gennaro Rosetti, in zebra wood and khaki pig suede eground) or zebra wood and mohair (rear), $2,000—showroom: Berman/Rosetti niture, 1750 14 St., Santa Monica, CA 90404; 310–392–6788. **Pilchuck Glass School tion,** Oct. 29, at Westin Hotel, 1900 5 Ave., Seattle, WA 98101; contact: Pilchuck Glass ool,107 S. Main, #324, Seattle, WA 98104; 206–517–1351. **Pressed paper house** with graphic window constructed at the St. Paul Children's Museum; Paper Futures, Oct. 22– 2, 1994, The Minneapolis Institute of Arts, 2400 Third Ave. South, Minneapolis, MN 04; 612–870–3000. **China**—Gianni Versace Boutiques in Bloomingdale's, I. Magnin and man Marcus, $295–$325/5-pc. setting—Rosenthal (M), 66–26 Metropolitan Ave., ddle Village, NY 11379; 718–417–3400. **Paint consultants**—Donald Kaufman Color ection, 114 W. Palisade Ave., Englewood, NJ 07631; 201–568–2226.

36: **Barbra Scott preserved flowers,** one-of-a-kind arrangements made to order from lish garden flowers, starting at $125—Barbra Scott (M), 10 E. 16 St., New York 10003; -691–0277. **Emma Louise Hayley Decorative Antique Works of Art**—Emma Louise dey (R,T); by appointment: 310–657–9580; in London: 011–44–71–370–3241. **J.F. Chen iques,** blue and white Japanese and Chinese porcelains—J.F. Chen Antiques (T), 8414 rose Ave., Los Angeles, CA 90069; 213–655–6310. **Silver-leaf sconce,** 21½″ h., 11″ w., lle sold separately, $225—Arkitektura (M), 379 W. Broadway, New York 10012; for es: 212–334–5570. **Koh I Noor toilet accessories,** from the Memoire de Baccarat collec- , 6¾″ h., 5⅛″ h., 5¼″ h., 6¼″ h., limited edition of 100 sets, $1,800/set—Baccarat (M), Madison Ave., New York 10022; 800–777–0100. **Mahogany Regency sofa reproduction** David Salmon Furniture Ltd., 32½″ h., 73″ w., 28″ d., $2,500 with shipping and export —Judy Cormier Prints (R,T), 16 E. 73 St., Ste. 4F, New York 10021; 212–517–3993; id Salmon Furniture Ltd. (M), 604 Fulham Rd., London SW6 5RP, England; 071–384– 3. **The Polk Collection dessert plates,** adaptations from the Winterthur Museum of a ich porcelain dessert set made for President James Polk, $75/set of 4 different flowers— lrea by Sadek (M), 19 E. 26 St., New York 10010; 212–679–8121. **Painted hall chair,** d-painted, shown in antique crackle finish, 34½″ h., 16″ w., 14″ d., 17″ h. seat, $1,800— n Rosselli International (T), 523 E. 73 St., New York 10021; 212–772–2137; John selli (R,T), 255 E. 72 St., New York 10021; 212–737–2252. **Field bar,** #2450386, remov- tray and folding legs, 34½″ h., 30″ w,. 18″ d., $159—Alex & Ivy Country (R,MO); for rmation: 800–359–2539.

38 HEIRLOOM APPLES **Ames' Orchard & Nursery,** 18292 Wildlife Rd., Fayetteville, AR 72701; 501–443–0282. Specializes in disease-resistant varieties. Ten antique apple varieties available. Free catalog. **Applesource,** Route One, Chapin, IL 62628; 217–245–7589. More than 30 varieties of antique apples for tasting. **Bear Creek Nursery,** P.O. Box 411, Northport, WA 99157. **Burford Brothers,** Monroe, VA 24574; 804–929–4950. Offers more than 300 antique apple varieties and newly grafted trees as well. Catalog, $2. **Greenmantle Nursery,** 3010 Ettersburg Rd., Garberville, CA 95542; 707–986–7504. Catalog, $3. **Henry Leuthardt Nurseries, Inc.,** Montauk Hwy., Box 666 HB, East Moriches, NY 11940; 516–878–1387. Dwarf and semi-dwarf and espalier trees are their specialty. Free catalog. **J.E. Miller Nurseries Inc.,** 5060 West Lake Rd., Canandaigua, NY 14424; 800–836–9630. Free catalog. **New York State Fruit Testing Cooperative Association,** P.O. Box 462, Geneva, NY 14456; 315–787–2205. Full line of fruit, including eight varieties of antique apple trees. Free catalog. **Sonoma Antique Apple Nursery,** 4395 Westside Rd., Healdsburg, CA 95448; 707–433–6420. **Southmeadow Fruit Gardens,** 15310 Red Arrow Hwy., Lakeside, MI 49116; 616–469–2865. With several hundred varieties, this nursery specializes in antique trees for the home gardener. Free price list, $9 for catalog.

70 WINSOME WELDER **Jill Satterfield,** RFD #2, Box 179, Pound Ridge, NY 10576; 914–232–6203.

73 HOW DOES HER COTTON GROW? **Gálapagos crushable, shapeable hat,** $40—Watership Trading Company (M), 1025 Fraser St., Bellingham, WA 98226; for stores: 226–647–0653. **Striped ribbed short-sleeve top,** #558055, sandstone/heather, $28—Esprit International, Ecollection (M), 900 Minnesota St., San Francisco, CA 94107; for stores: 800–777–8765, ext. 3620. **Cotton sleeveless jumper,** #5045, by Barbara Lesser, $74—Wearable Integrity (M), 1725 Berkeley St., Santa Monica, CA 90404; 800–966–8606. **Ribbed long-sleeve mock-turtleneck,** #358053, juniper/heather, $44; **cotton rag sweater,** #558055, sandstone/heather, $110; **wide-striped, long-sleeve jersey,** #358042, sandstone/heather, $44—Esprit International, Ecollection, see address above.

76 MODERN MIDAS TOUCH Galleries with Coffin and King works: **The Archetype Gallery,** 115 Mercer St., New York 10012; 212–334–0100; **Grasse Parfumeries,** Columbus City Center, 3rd Fl., Columbus, OH 43215; 614–224–1558; **Motif,** 1301 W. Webster, Chicago, IL 60614; 312–880–9900; **Ferraras,** 5027 N. 44 St., Ste. B-2, Phoenix, AZ 85018; 602–840–1591. **Takashimaya,** 693 Fifth Ave., New York 10022; 212–350–0115. **Tabletop items,** $150–$450; **wall sconces,** $500/ea.; **chest of drawers,** $4,250.

78 A MATCH FOR LUCULLUS **Lucullus,** 610 Chartres St., New Orleans, LA 70130; 504–528–9620.

90 ALCHEMIST'S ART For information about **Heidi Wianecki's furniture** call: 310–459–5550.

94 SUITABLE INDEED *Pages 94 to 101: Designer:* **Michael Stanley,** Box 244, Thompson, CT 06277; 212–316–1949. *Living room:* **Wall fabric,** Summerhouse, #73188, natural, tea-dyed by designer, available only in maize, pink (discontinued)--Payne Fabrics, Inc. (T), 979 Third Ave., New York 10022; 212–752–1960. **Pair black floor lamps,** Bostwick, B131, by Mario Buatta—Frederick Cooper (T), 979 Third Ave., New York 10022; 212–319–7100. **Green sofa fabric,** Forest green linen velvet, discontinued; similar through—Henry Calvin Fabrics (T), 979 Third Ave., New York 10022; 212–371–4333. **Curtains**—made by Jay Quintana of Regency Drapery, Ltd., 42–25 Vernon Blvd., Long Island City, NY 11101; 718–482–7383. **19th-c. dog prints**—J. Pocker & Son (R), 135 E. 63 St., New York 10021; 212–838–5488. **Pleated muslin lamp shades**—Oriental Lamp Shade Co. (R), 223 W. 79 St., New York 10024; 212–873–0812. **Rugs** (under ratchet sofa), #15064B, (under red sofa), #12803, both Chinese needlepoint—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212–752–9000. *Dining room:* **Wall fabric,** discontinued, Romnex printed in 1967, Beaucaire, Harmonie de Daureur Stevé; similar through—Boussac of France, Inc. (T), 979 Third Ave., New York 10022; 212–421–0534. **Chairs**—Artistic Frame, Inc. (T), 390 McGuinness Blvd., Brooklyn, NY 11222; 212–289–2100. **Faux painting and finishes** on table, chairs and mantels—Michael Barnum and Eric Erbelding, Avatar East, 295 Harvard St., Ste. 409, Cambridge, MA 02139; 617–437–7910. **Urns**—Gary Paul Design, Inc. 740 W. End Ave., Ste. 1A, New York 10025; 212–678–5007. **Chandelier,** early 19th-c. Swedish—owner's collection. *Kitchen:* **Chair fabric,** discontinued—Laura Ashley (R); for stores: 800–367–2000. **Chair fabric,** on back, Bearn (discontinued), similar through—Pierre Deux (R), 870 Madison Ave., New York 10021; 212–570–9343. **Majolica**—owner's collection. **Cabinets**—Michael Stanley Design, see address above. *Green bathroom:* **Slipper chair fabric,** Bowery, #PR 7450/1, 100% cotton, 54″ w., 21″ repeat—Sanderson (T), 979 Third Ave., New York 10022; 212–319–7220. **Chaise fabric,** Black on Black Stripe, #6497, 53% linen, 47% cotton—Henry Calvin Fabrics (T), see address above. *Green bathroom:* **Sink**—owner's collection. *Pink toile bedroom:* **Wallpaper,** Series A437, custom order; **matching fabric,** #L56277 toile, pink/white, 100% linen—Decorator's Walk (T), 979 Third Ave., New York 10022; 212–319–7100. **Diamond bedcover; pillow shams**—Coming Home Catalog (MO), Lands' End Inc., 1 Lands' End Lane, Dodgeville, WI 53595; 800–345–3696. **Bed hangings; curtains,** made by Jay Quintana—Regency Drapery, see address above. *Floral guest bedroom:* **Wallpaper,** Rose L'Etoile, #190032W, w., 27″, repeat 21″; **fabric,** L'Etoile, tan, #190032F, w., 48″, repeat 21″, 100% cotton chinz; **dust ruffle,** Rose L'Etoile, #190012F, 56″w., 100% cotton chinz—Quadrille Wallpaper and Fabrics Inc. (T), 979 Third Ave., New York 10022; 212–753–2995. **Valance,** 19th-c. needlepoint—owner's collection. *Master bedroom:* **Wallpaper,** Gardenhurst, #P7944, w. 27″, repeat 25¾″; **chair fabric,** Pinleaf Texture, #08026, 54″ w., 65% spun rayon, 35% cotton—Bailey & Griffin, Inc. (T), 979 Third Ave., New York 10022; 212–371–4333. **Headboard,** custom through—Michael Stanley Design, see address above. **Bed sheets,** Village Stripe, discontinued—Ralph Lauren Home Collection Inc. (M); for stores: 212–642–8200.

102 AT EASE *Pages 102 to 109:* **M. H. Gomez Associates,** 504–506 E. 74 St., 3 Fl., New York 10021; 212–288–6856.

Pages 102 and 103: **Round glass-topped table**—Elux C. Putting Antiques, Inc. (R), 226 E. 51 St., New York 10022; 800–838–3850. **Sofa**—by John Wurtz, 2604 Capistrano St., Blacksburg, VA 24703; 703–382–5898. **All curtains; slipcover**—Maury Shor Inc., 1056 >

Washington Ave., Bronx, NY 10456; 718–993–0200. **Coffee table,** designed by Billy Baldwin; **mobile**—owner's collection. **Mirror; black floor lamp**—John Rosselli International (T), 523 E. 73 St., New York 10021; 212–737–2252. **Rug**—Rosecore Carpets Inc. (T), 979 Third Ave., New York 10022; 212–421–7272. **Bergères**—James Grafstein Ltd. (T), 236 E. 60 St., New York 10022; 212–754–1290. **Small metal glass-topped table**—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212–925–2652.

Pages 104 to 109: **Stools; pillow; Peruvian pots**—owner's collection. **Painting,** by Carolyn Brady—Nancy Hoffman Gallery (R), 429 W. Broadway, New York 10012; 212–966–6676. **Sculpture** with birds—owner's collection. **Love seat**—Howard Kaplan Antiques (R), 827 Broadway, New York 10013; 212–674–1000. **Pillow**—Bardith Ltd. (R), 901 Madison Ave., New York 10021; 212–737–3775. *Dining room:* **Rocking chair,** by Carlos Riat—The Knoll Group (T), 105 Wooster St., New York 10012; 212–343–4000. **X-backed chair**—M.H. Gomez Associates, see address above. **Farm table**—owner's collection. *Kitchen:* **Table; stools**—owner's collection. **Banquette**—John Wurtz, see address above. *Bedroom:* **Brass bed; red awning stripe chair; Spanish headboard**—owner's collection. **Canopy**—Maury Shor, see address above. **Painting** (above Spanish headboard), by Ben Shonzeit—Nancy Hoffman Gallery, see address above. **Pillow shams**—Ad Hoc Softwares, see address above.

110 DOWN HOME IN MISSISSIPPI *Pages 110 to 115: Architects:* **Sam Mockbee, Coleman Coker,** Mockbee/Coker Architects, RR 1, Box 110, Horseshoe Lake, AR 72348; 501–339–2936. *Contractor:* Castle Construction Co., 40227-A Industrial Park Circle, Georgetown, TX 38626; 512–388–3428. **House size:** 3,650 sq. ft. **Lot size:** 340 acres. *Exterior materials:* wood frame, steel frame, exposed concrete block, corrugated aluminum. **Roof,** industrial roofing panels, Galualume. **Insulation,** Owens-Corning Fiberglass. **Windows,** stock aluminum frames with low-E glass by PPG Company. **Doors,** custom by contractor. **Paint**—Benjamin Moore & Co., 51 Chesnut Ridge Rd., Montvale, NJ 07645; 201–573–9600. **Floors,** strip red oak, Vermont slate tile. **Cabinets,** custom. **String lighting,** custom by contractor. **All other lighting fixtures**—Artemide (M); for stores: 800–359–7040; or Lee's Studio (R), 1755 Broadway, New York 10019; 212–581–4400. **Hardware,** custom by contractor and Russwin (M), 225 Episcopal Rd., Berlin CT 06037; 203–225–7411. **Fireplace,** custom. *Living room:* **Curved back beechwood chairs,** Jane Paille by Philippe Starck, ebony color woven paper seat or in black leather—Driade (M), Centro Promozionale, Via Dei Chiostri 1, 20121 Milan, Italy; 011–39–27202–3203; in the U.S.: Current (R,T), 1201 Western Ave., Seattle, WA 98101; 206–622–2433; Modern Age (R,T), 121 Greene St., New York 10012; 212–477–2224; Domus Atlanta (R,T), 6438 Dawson Blvd., Atlanta, GA 30093; 404–448–4913. **Table,** Astrolabio by Oscar Tusquets, cast-iron frame, top in sand-blasted glass with transparent decoration—Driade, see address above. **Couch, chair and ottoman** designed by Philippe Starck for the Royalton Collection, white cotton duck and velvet, in all colors—Driade, see address above. *Sitting area:* **Stackable chairs,** Romantica by Philippe Starck, molded aluminum, discontinued—Driade, see address above **Folding table,** Titos Apostos by Philippe Starck—Driade, see address above. *Dining room:* **Stereo cabinet, table and chairs,** custom made—Fletcher Cox, PO Box 188, Tougaloo, MS 39174; 601–956–2610. *Kitchen:* **Refrigerator**—Sub-Zero Freezer Co. (M), PO Box 44130, Madison, WI 53744-4130; 800–222–7820. **Range**—Jenn-Air (M), 3035 Shadeland, Indianapolis, IN. **Oven**—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 213–562–1133. *Bathroom:* **Sink,** custom. **Bathtub**—Jacuzzi (M), 2121 N. California St., Walnut Creek, CA; 510–938–7070; Quintessentials (R), 525 Amsterdam Ave., New York 10024; 212–877–1919. **Fittings**—Kohler Co. (M), 444 Highland Dr., Kohler, WI 53044; 414–457–4441; Grohe (M), 241 Covington Dr., Bloomingdale, IL 60108; 708–582–7711. *Bedroom:* **Bed,** custom by contractor. **Chair,** Jansky by Borek Sipek—Driade, see address above.

124 MUSIC TO THE EYES *Pages 124 to 130: Designers:* **Jeffrey Bilhuber and Tom Scheerer,** Bilhuber Inc, 19 E. 65 St., New York 10021; 212–517–7673. **Door handle,** Donut Bracelet by Elsa Peretti—Tiffany & Co. (R), 727 Fifth Ave., New York 10022; 800–526–0649. **Chair**—owner's collection.

Pages 126 and 127: Living room: **Sculpture** above mantelpiece, 19-c. gear forms—L'Art de Vivre Antiques (R,T), 978 Lexington Ave., New York 10021; 212–734–3510. **Console tables,** glass-topped plaster—Sirmos (T), 979 Third Ave., New York 10022; 212–371–0910. **Orchids**—Orchids by Karen, 32 James St., Englewood, NJ 07631; by appointment only: 201–894–5308. **Coffee table,** two-tiered table by—Michael Dowling, Dowling Design (T), 311 N. Des Plains Ave., Ste. 205, Chicago, IL 60661; 312–707–8581. **Painting,** by Steven Edich; **wallpaper,** Hammered Bark Wallpaper panels—Bilhuber Inc, see address above. **Fabric on sofa,** New Daughtry Cloth—Hinson & Company (T), 979 Third Ave., New York 10022; 212–688–5538. **Side table,** New Mexican drum—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Antique chairs and fabric**—owner's collection.

Pages 128 to 130: Study: **Bookcase**—Bilhuber Inc., see address above. **Lithograph,** *Lunar*—Graham Arader III (R), 29 E. 72 St., New York 10021; 212–628–3668. **Desk,** French, 1930s—Maison Gerard, 36 E. 10 St., New York 10003; 212–674–7611. **Chair**—owner's collection. **Paintings** *A Question of Shape, White Post* and *Word Onondago Series Meditation #10*—Douglas Craft, Box 245, Jeffersonville, NY 12748; 914–482–3438. *Dining room* **Table,** Subeybaja—SEE Ltd. (R), 920 Broadway, New York 10010; 212–228–3600. **Chairs**—owner's collection. **Ceiling,** covered in Pewter Tea Paper—Roger Arlington, Inc. (T), 979 Third Ave., New York 10022; 212–752–5288. *Guest bedroom:* **Korean** step tansu (between the beds)—Jacques Carcanagues, Inc. (R,T), 114 Spring St., New York 10012; 212–925–8110. **Linens**—Porthault Linens (R,T), 18 E. 69 St., New York 10021; 212–688–1660. **Bookcase**—Deutsch wicker (R,T), 31 E. 32 St., New York 10016; 212–683–8746. **Blankets,** Trapper Blanket—L.L. Bean, Freeport, ME 04033; 800–341–4341. **Nature prints of ferns,** 19-c.—Graham Arader III, see address above. *Bedroom:* **Bed canopy,** Carolina printed linen union, black on oyster—Hinson & Company, see address above. **Spiral table**—Majestic Reproductions Co., Inc. (T), 979 Third Ave., New York 10022; 718–782–6155. **Quilt**—Thos. K. Woodard (R,T), 799 Madison Ave., New York 10021; 212–794–9404. **Vase and plates**—John Rosselli Ltd. (R,T), 255 E. 72 St New York 10021; 212–737–2252. **Chair**—owner's collection. **Side table,** New Mexican drum—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Ladder,** Igorot Tribal ladder, Philippines—Tucker Robbins Antiques (R,T), 300 E. 51 St., New York; 212–832–3092.

132 MAHOGANY: ISLAND STYLE *Pages 132 and 133:* **House** can be rented throu Stacey White, PO Box 4589, Christiansted, St. Croix, U.S.Virgin Islands 08202; 809–77 2785. **Painting** by Caribbean Coatings, 4 Mt. Washington, St. Croix, U.S.Virgin Islan 00820; 809–773–3812. **Paint**—Pittsburgh Paints (M), 1 PPG Place, Pittsburgh, PA 152 800–235–5020. **Living room paint colors,** Sequoia Dusk #2637, Stone Mountain #25 Rose morn #2665. **Dining table,** #15-401, 30" h., 45" d., $2,107—Milling Road, a division Baker Furniture (M), 329 N. Hampton, High Point, NC 27260; 919–885–1800. **Ratt armchair** #667-25-6, $901—Milling Road, see address above. **Pacific storm oil lamp,** $65 The Whim Museum shop, St. Croix Landmarks Society, PO Box 2855, Frederiksted, Croix, U.S. Virgin Islands, 00841; 809–772–0598. **Doorway curtain fabric,** Embroider Batiste, #HC 70356, $45/yd.—Decorator's Walk (T), 979 Third Ave., New York 100 212–319–7100. **Planter's Chair,** #15-900-1, 35¼" h., 29" w., 42¼" d., $1,457—Milling Ro see address above. **Terra-cotta pots and plants**—Plant-it-Gannet, Gallows Ba Christiansted, St. Croix, U.S. Virgin Islands 00824; 809–773–1034.

Pages 134 and 135: Living room: **Console** #15-309-1, 35" h., 72" w., 18" d., $1,457—Milli Road, see address above. **Hurricane globe** $55—The Whim Museum Shop, see addr above. **Railroad engine lamp**—Whim Museum collection. **Sofa,** #451-87-9, Outside-34" 87" w., 43" d., $2,253—Milling Road, see address above. **Throw Pillow fabric,** by Jo Stefanidis, Stripe #1020-C, Lime, $81/yd.—China Seas (T), 979 Third Ave., New Yo 10022; 212–752–5555. **Throw pillows**—by Monte Coleman, 49 E. 10 St., New York 100 212–995–2649. **Club chair,** #186-35-9, 37" h., 35" w., 38" d., $1,325—Milling Road, s address above. **Club chair fabric,** Batik Raisins, pink, #3673-03, $99/yd.—Christoph Norman Inc. (T), 979 Third Ave., New York 10022; 212–644–4100. **Bunching tables,** #1 604-1, 22" h., 18" w., 18" d., $464/ea.—Milling Road, see address above. **Hibiscus flower** The St. Croix Chapter of American Hibiscus Society, PO Box 2720, Kingshill, St. Cro U.S. Virgin Islands 00851. **Tray table,** #13-605-1, 20" h., 22" d., $331—Milling Road, s address above. *Living room:* **Side tables,** #15-550-1, 28" h., 28" w., 17" d., $994/ea.—Milli Road, see address above. **White ceramic vase** with lid; **copper pitcher**—Whim Museum c lection. **Desk/cabinet,** #15-350-1, 84½" h., 43½" w., 20" d., $5,817—Milling Road, s address above. **Chair,** 15-453-1, 35¾" h., 25" w., 26¾" d., $1,126—Milling Road, see addr above. **Maco jumbie doll**—owner's collection. **Bedroom paint,** Pansy blue #4096, B Manor #3093, Swedish blue #2093—Pittsburgh Paints, see address above.

Pages 136 and 137: Bedroom: **Queen poster bed,** #15-250-1, 84¾" h., 67" w., 87" d., $5,287 Milling Road, see address above. **Floral bed cover fabric,** China Flower, #112-01, blue/indig $81/yd.—China Seas, see address above. **Red ribbon on bed cover**—Hyman Hendler & So (R), 67 W. 38 St., New York 10018; 212–840–8393. **Bed cover,** by Monte Coleman, s address above. **Sheets set** (top sheet, two standard shams), Orphee, queen size, $350—Pal Royale (M), 1725 Broadway St., Charlottesville, VA 22902; 804–979–3911. **Pique blank cover,** Hampton Court, queen, $400—Schweitzer Linen (R), 457 Columbus Ave., N York 10024; 800–554–6367. **Chest,** #15-010-1, 36" h., 45" w., 18" d., $2,637—Milling Roa see address above. **Hurricane globe,** $55—The Whim Museum Shop, see address abo **Photographs on wall,** $20–$38—The Library of the St. Croix Landmarks Society, s address above. **Side chair,** #14-454-1, 36" h., 22" w., 22" d., $914; **armchair,** #14-455-1, 3 h., 24" w., 22" d., $1,047—Milling Road, see address above. **Chair slipcover fabric,** Stri #1020-D, blue/red, by John Stefanidis, $81/yd.—China Seas, see address above. **Slipcovers** Patalidis Designers (M), 4100 Sion Farm, S/C Ste. 2, Christiansted, St. Croix, U.S. Virg Islands 00820; 809–778–6560. **Side table,** #15-551-1, 30" h., 30" w., 17" d., $1,047 Milling Road, see address above.

138 GEORGIAN GEM *Pages 138 to 143* Owens-Thomas House, 124 Abercorn S Savannah, GA 31401; 912–233–9743. Open every day except major holidays. Sun., Mo 2–5 P.M.; Tues.–Sat. 10 A.M.–5P.M.

144 ALL-TIME FAVORITES Items not listed are not available. **Gothic-style leaded wi dow,** $250—Irreplaceable Artifacts of North America (R), 14 Second Ave., New Yo 10003; 212–780–9700. **Marble-topped wash stand**—Wendover's Ltd. of England (R), 6 V 20 St., New York 10011; 212–924–6066. **Hand-blown and hand-finished glass bowl** (hol ing oranges Orientale), #470, $105—Simon Pearce Glass (R), 500 Park Ave., New Yo 10022; 212–421–8801. **Faux etched bottles** (coffee, orange and vanilla syrup), sm., $20; l $30—Wolfman–Gold & Good Company (R), 116 Greene St., New York 1001 212–431–1888. **Bottle pourer, stoppers, tops,** $2.50–$15—Williams-Sonoma (R), 11 Madison Ave., New York 10028; 212–406–3450. **Small hand-blown, hand-finished gl bowl** (holding winter fruit), #400, $32—Simon Pearce Glass, see address above. **Graduat jelly jars** (holding meatless mincemeat), #688952, $12/set of 4 large jars; #688945, $15/set 8 small jars; **small jelly jars** (holding chocolate sauce); **large jelly jar** (holding cranber coulis)—Williams-Sonoma, see address above. **Ribbons**—C.M. Offray & Son, Inc. (M Route 24, Box 601, Chester, NJ, 07930.

Page 145: **Antique tins**—Maya Schaper Antiques (R); 212–877–8447. **Welsh dresser** with pl keepers on top; **original English pine farmhouse table**—Wendover's Ltd. of England, s address above. *Top shelf:* **Handmade cracker basket,** $15—Simon Pearce Glass, see addr above. **Round craft box,** $4.50—Wolfman-Gold & Good Company, see address above. **19th pantry box**—Pantry & Hearth (R), 121 E. 35 St., New York 10016; 212-532-0535. *Bottom sh* **19th-c. box with pail handle,** yellow paint—Pantry & Hearth, see address above. **Royal Na plum pudding,** $25—Soutine Bakery (R), 104 W. 70 St., New York 10023; 212–496–145 **Fluted tin mold**—Pantry & Hearth, see address above. *On table from left:* **Scottish bun,** Arth Kluger, $22—Soutine Bakery, see address above. **19th-c. pantry box in green paint** (holdi star cookies)—Pantry & Hearth, see address above. **Susan Kluger's Christmas fruitcak** $12/1 lb.; $8/½ lb.—Dean & Deluca (R), 560 Broadway, New York 10012; 212–431–1691. **1 th-c wooden stocking-stretchers**—Pantry & Hearth, see address above. **Ribbons**—Vaban (M 225 Fifth Ave., New York 10010; 212–889–3088.

CORRECTION

In the September story "Dream Stuff," the telephone number for Lexington Furniture was incorrect. The correct number is 800–544–4694.

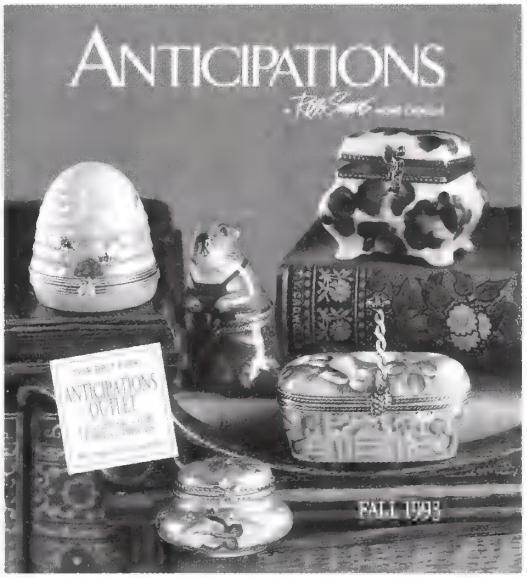
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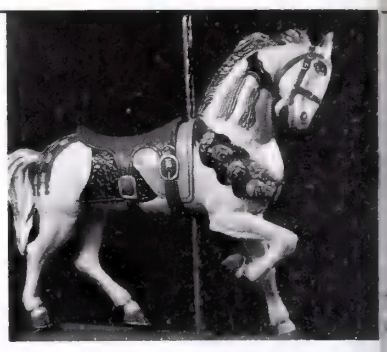
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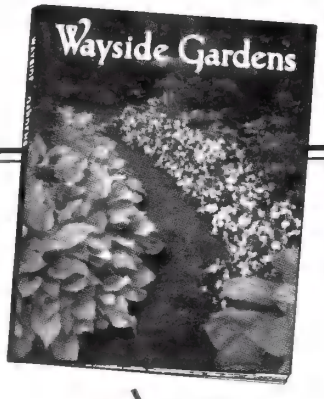


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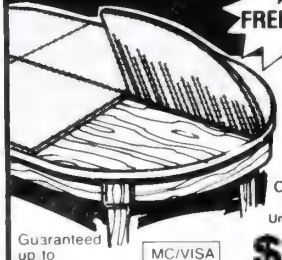
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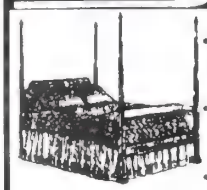


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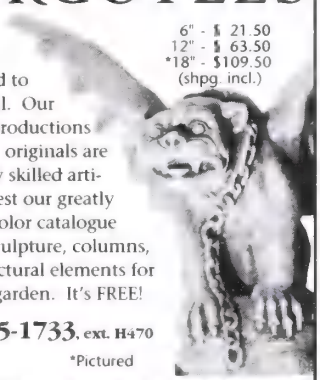
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Now, the hard part even for us at Stanford to admit, is there are no right or wrong answers on how to get a baby to sleep, how often to feed a baby, when to say yes, or when to say no.

So, in the words of Nancy Sanchez, the "dean" of our Mother and Baby school, what we try to do is help every mom work out for herself what's right for her, her baby and her family.

Every weekday morning, moms and their babies get together for our "Mother and Baby Mornings." There, under the guidance of either Nancy or a Stanford nurse, moms share their problems, successes, thoughts and feelings with other moms. Along with that, we have talks by experts on everything from sleep to shoes. Basically, we try to cover all the major steps and issues that are likely to come up in the first year.

Call us for the Stanford guidebook thousands of babies helped us write.

And here we thought it might help to give you a little synopsis – a sort of crib notes – on the type of things you can expect to be "different" in the first year.

If only babies slept like babies.

Well, books have been written about how average babies are supposed to sleep 16 and a half hours a day. Unfortunately, most babies haven't read them.

In fact, babies can sleep anywhere from 10 to 22 hours, according to Marilyn Swarts, another leader of our Mother and Baby groups. But when moms can't get their babies to sleep longer than three hours, or they can't get their babies on a regular schedule, they often get frustrated, in Marilyn's experience.

What seems to help a lot of moms get their bal on a regular schedule, sh says, is to draw a clear l between night and day.



Things like limiting day naps to three or four hou or taking your baby out during the day. Then, at ni darkening the room and keeping things "all busin

Of course, no matter what you do, you probab won't be getting a lot of sle in the first four to six mon

And sometimes it helps find out how other moms ...e with the same dilemma.

...he 24 meal-a-day routine.

Babies are "supposed" to every four hours. It's just ...t some babies think they ...uld eat every hour. Well, that's OK in the ...t few weeks. But eventually, as Mary Peardon, another Mom and Baby nurse suggests, you'll want to get her started on the idea of fitting into your schedule. So instead of feeding her every hour, try singing softly, or rocking her back to sleep. And when you do feed her, don't let her get away with the "snack bar" routine. Try to feed her for at least 20 minutes at a time, even waking her if she falls ...ep before that.

Little by little, you'll be ... to stretch out her feeding ...ods and you'll find she'll ...a whole lot happier. And ..., well, you won't feel so ...ch like an all-night diner.

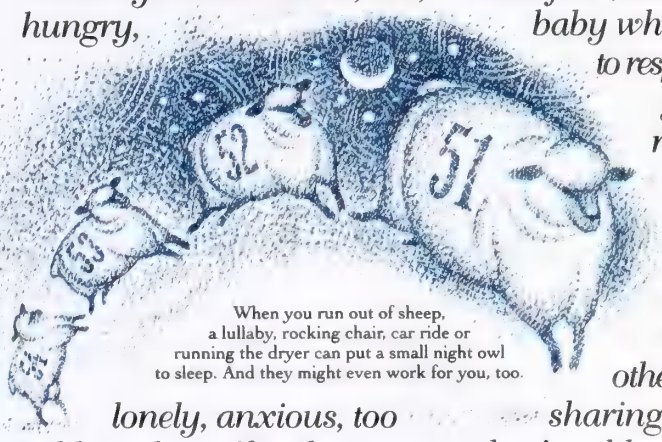
A baby is crying to communicate.

If you have a crybaby, you're not alone. In fact, in the first few months, four out of five babies have daily crying bouts of 15 minutes to an hour–for no apparent reason. Maybe just to hear themselves cry.

Figuring out why your baby cries is like learning a new language, according to Marilyn Swarts. It takes a while to learn and there are always exceptions.

In the meantime, all you can do is respond to one of the likely reasons: tired, wet, hungry, lonely, anxious, too cold, too hot. After that, you might want to try some of the things that have helped other moms cut down on baby crying episodes, and keep their own sanity.

Everything from carrying your baby papoose style, to running the dryer, riding in the car, taking her for a walk, playing her favorite music, or just telling her what you're doing as you work around the house. Failing that, just remember, it won't last forever.



When you run out of sheep, a lullaby, rocking chair, car ride or running the dryer can put a small night owl to sleep. And they might even work for you, too.

First steps, first words, first french fries.

Sometime between say six months and a year, a baby begins to turn into a person. With her own thoughts, feelings and expressions. It's a time of firsts: words, steps, teeth, temper tantrums and french fries.

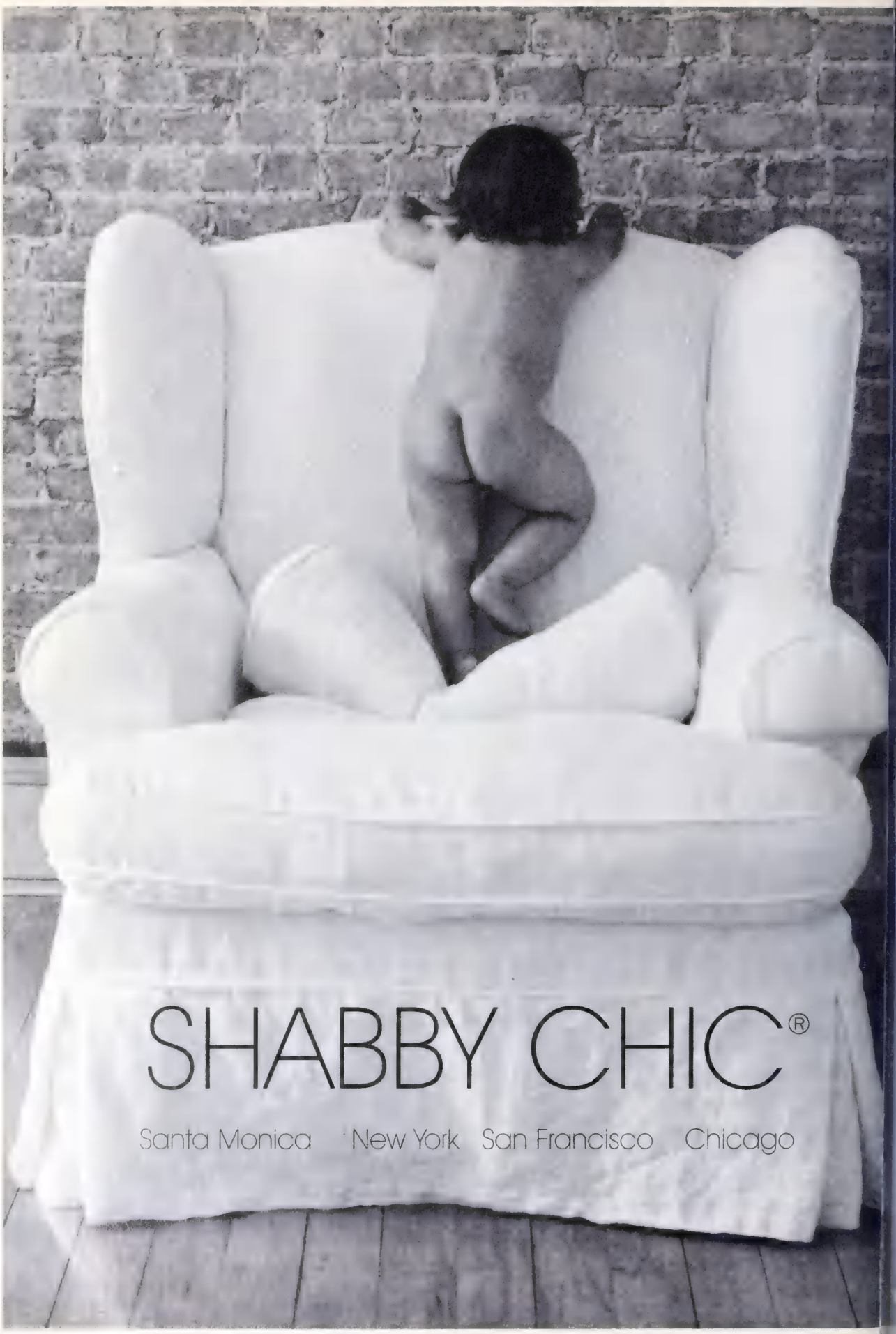
In the "advanced" Mother and Baby group, we discuss the basic how-to's: how and when to start introducing solid food, how to comfort a baby who's teething, how to respond to tantrums. And while we realize there are no ready answers for any of these issues, we've found moms learn from other moms. And by sharing with each other, they're able to decide more easily what works for them.

You see, what we're really trying to do at the Mother and Baby Center is teach every mom to rely on her own best instincts. Because, as Nancy Sanchez likes to say, the best mom any baby can have is her own.

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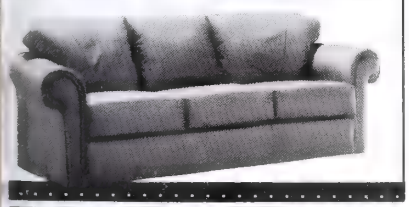
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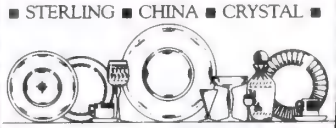
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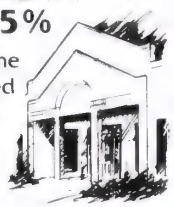
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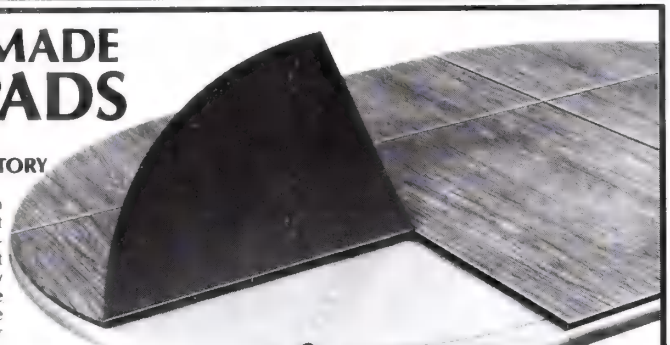
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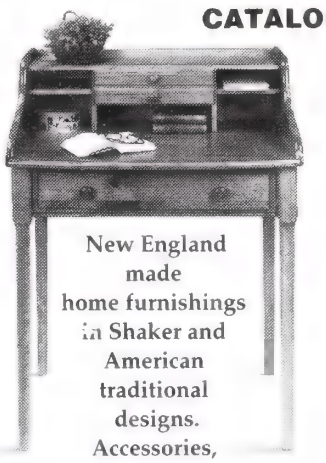
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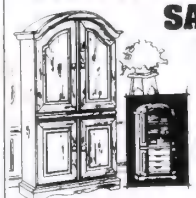
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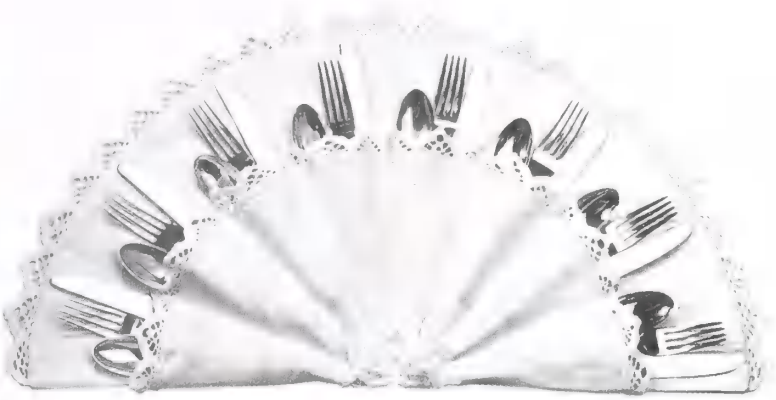
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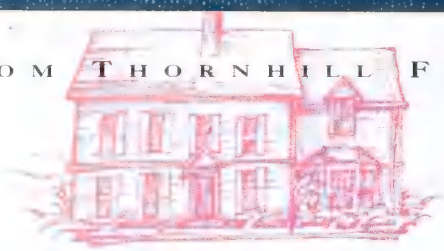


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That old black locust

BY DEE HARDIE

Thornhill has just lost a good friend, a ninety-foot black locust tree that numbered almost as many years as it measured in feet. We did it. We pulled the plug. It's hard to say good-bye to a family tree; although our arboreal treasures at Thornhill are many, when you lose one, it is forever.

What you inherit, you try to preserve, but it doesn't always work out. This towering tree, which had shaded our bedroom for years, was doomed. Its base had either been struck by lightning or perhaps by old age—not that we noticed. Not until one evening when a strong wind blew through and by chance I happened to see the trunk of this lofty tree swaying back and forth. Tom and I rushed out and put our ears to the bark, the same as the doctor puts his ear to a chest, and we heard a frightening crackle. Our tree was trying to warn us. That's what old friends do. Tom telephoned a neighboring arborist who made an immediate house call.

He walked around the tree, tapped the trunk, then advised us not to sleep in our bedroom that night. "Stay in another wing," he suggested, "and I'll be back tomorrow to take it down." He also said he hoped it would fall properly, missing my rose garden. For me it was a long, restless night.

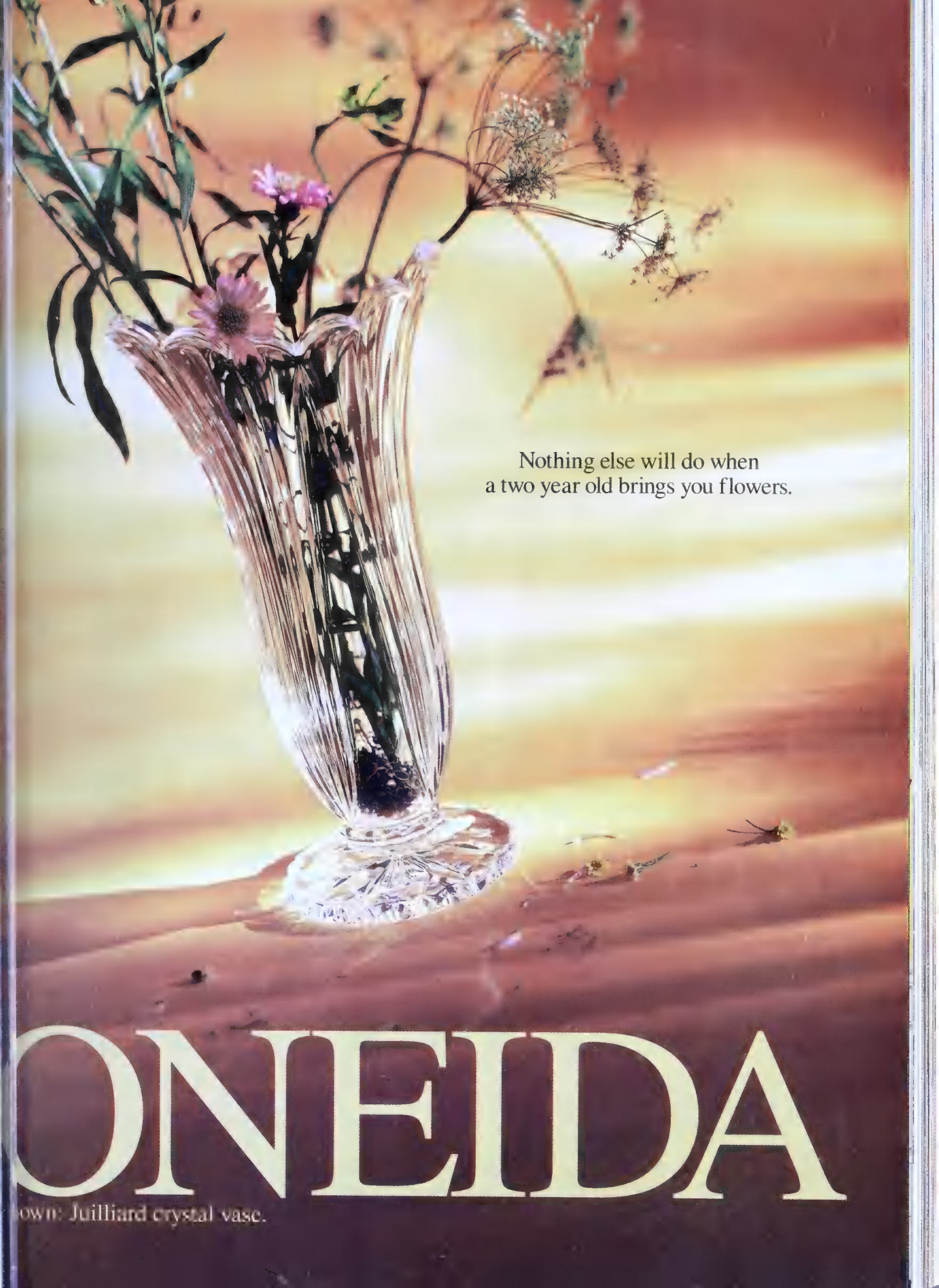
The next afternoon the arborist hoisted himself in a saddle and swung almost to the top of the tree. Our grandson Albert called him Sylvester Stallone because he had seen the movie *Cliffhanger*, but I called him Tarzan, which certainly shows the difference in our ages. This brave trapeze artist cautiously pruned away the limbs of our tree. Then, back on the ground, he cut deep wedges on both sides of the base and tied a thick rope around it, attaching the other end to the back of a heavy truck. Tom and I and the grandchildren were told where to sit to watch the drama. Once we were out of danger the truck slowly pulled away, felling the tree in a graceful, direct descent.

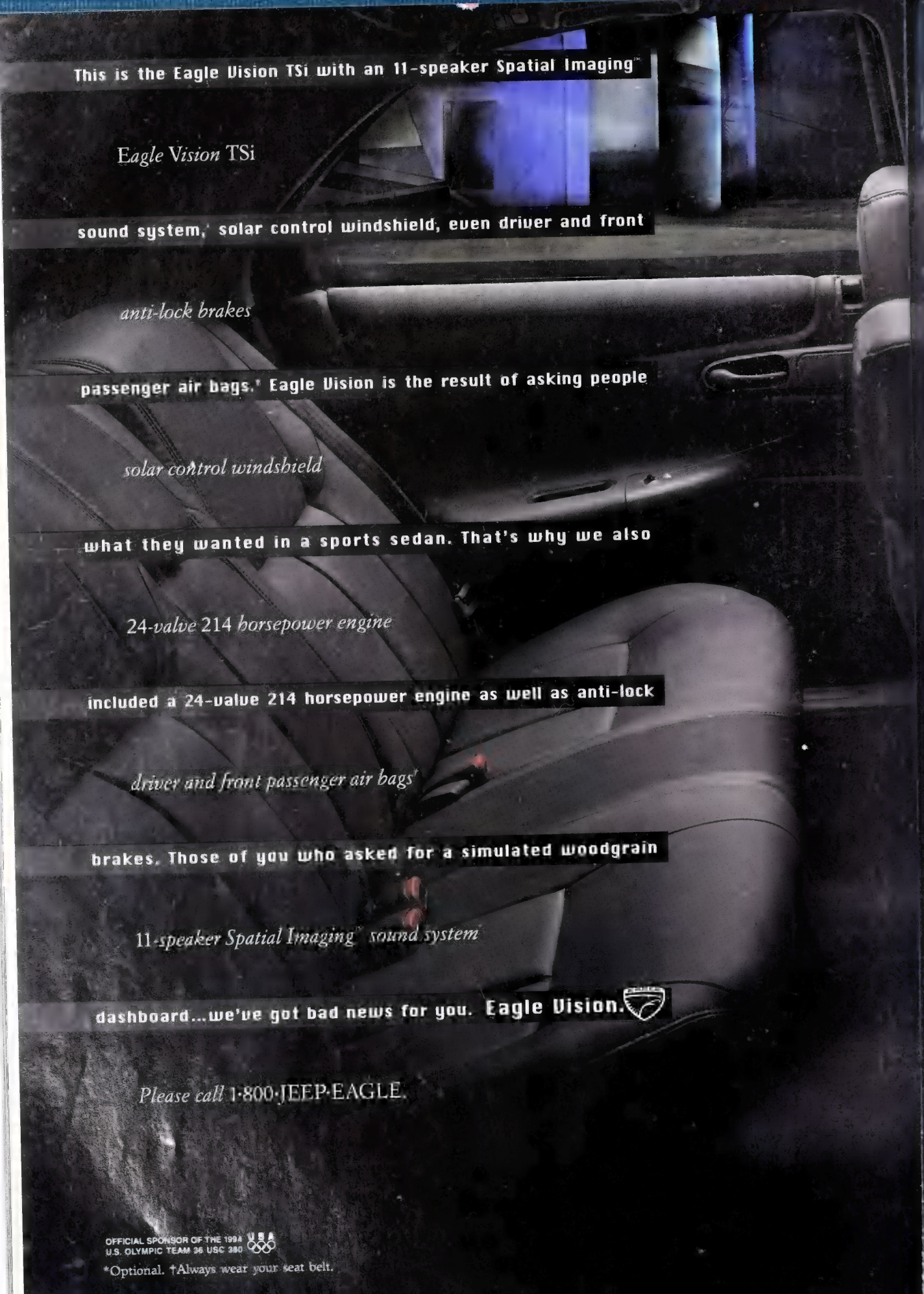
Tom and I rushed out and put our ears to the bark and we heard a frightening crackle. Our towering tree was trying to warn us

It was over in a few seconds. The tree had fallen, the curtain was down. We applauded, we cheered, we all ran to congratulate the arborist and to pat our old tree. The black locust lay on our back lawn for two days, a wounded reminder of the past. I didn't realize I was going to feel such a loss. Although I was relieved for the safety of our hous I couldn't help remembering that th tree had always held up one end of o summer hammock and had always sho ered us with fragrant flowers that look like giant pea blossoms. Once, when o children were small, they had even pl tered Band-Aids on the characteristica rough bark because they thought th tree needed help.

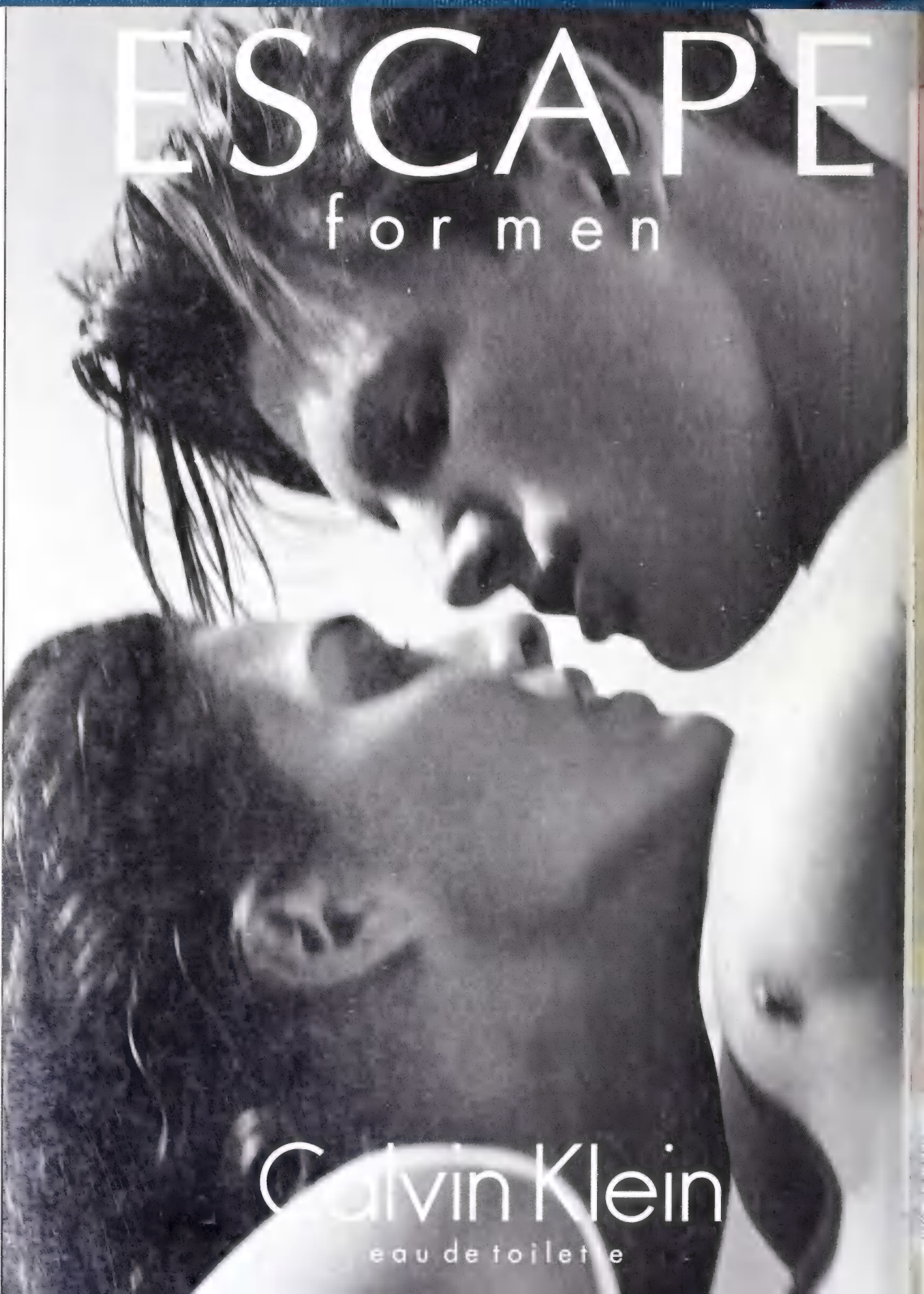
But nature works in wondrous wa and is perhaps the best landscape art of all. We now have a new clear vi of our valley. Our daughter Louise a her husband, Bill, also have enough lo to feed their wood stove for seve winters. I know our tree would nev have survived; the next week we we hit by fierce storms. Those raindrops the tin roof of our bedroom gave m message, telling me not to fret, wh must be must be.

For old times' sake I decided to w the ten acres of woodlands behind barn. When our children were you these woods were their most private cl It was where they hid from troubleso parents. But sometimes Tom and I w even invited in. We would walk alo admiring the hickory, the beech, t locust. Even dead trees teemed w life—the highest holes housed owls, t stumps sheltered raccoons. Our child learned about the wild from our woo about life and death from our trees. A finished walking these familiar path realized our old black locust had tau me much of the same. ■


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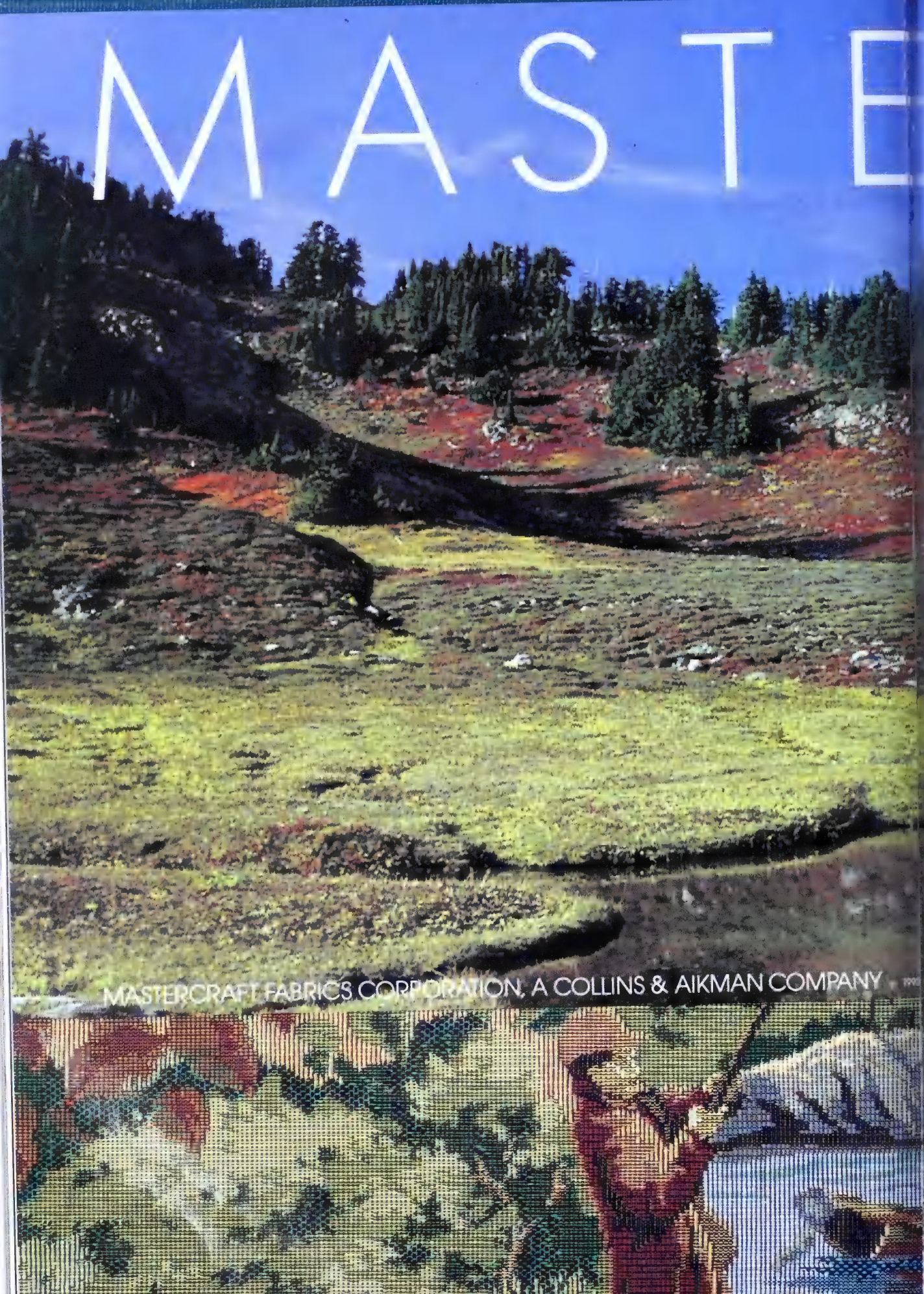
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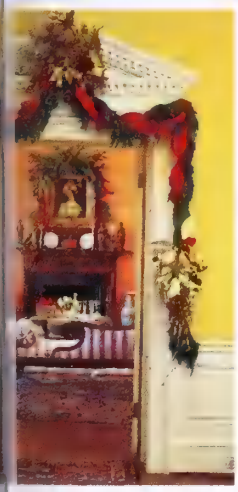
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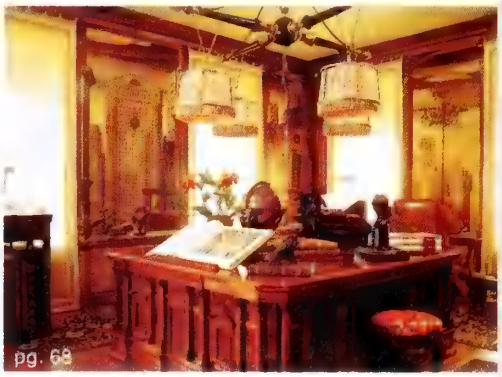
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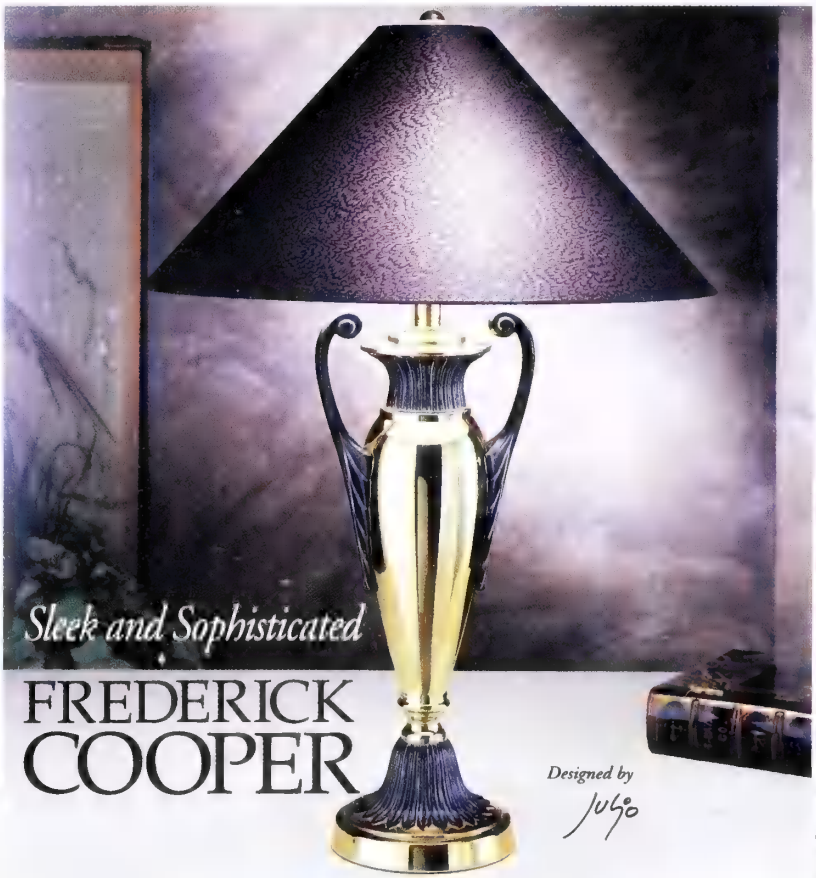
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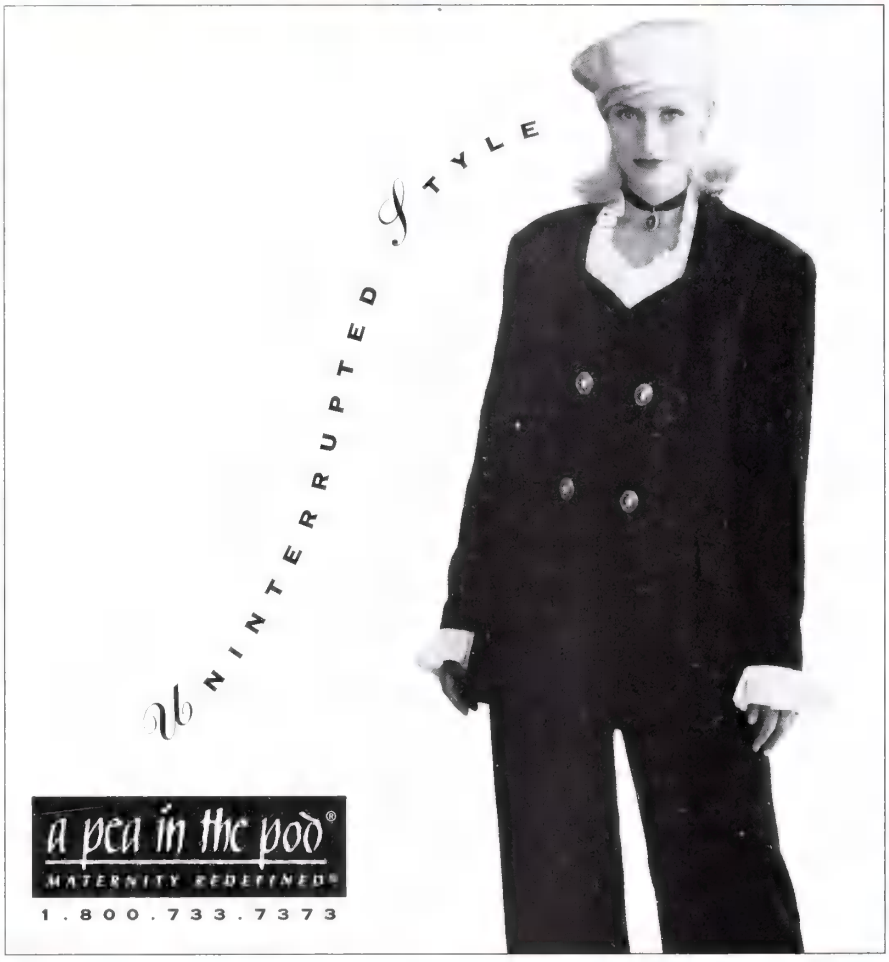
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Under the Etruscan wal

BY FRANCES MAYES

My house faces southeast, toward a road lined with cypress trees, toward the foothills of the Apennines, and toward Lake Trasimeno, where Hannibal defeated the Romans in 217 B.C. I am amazed at how often Hannibal comes up in daily conversations around here; previously I had not heard him mentioned since World History in eighth grade. Now I know the weather conditions the morning of the battle (foggy), the route and the number of elephants Hannibal took over the Alps on the way to Rome, even what the Roman soldiers wore as they were driven into the misty lake and drowned.

Because I grew up in the American South, where hardly a day goes by that the War Between the States is not mentioned, I am used to the past intruding on the present. But the past in Tuscany goes back far beyond the reach of my most indefatigable Georgia aunts: I am driving with a friend and she points out the villa of someone she knows, saying, "That's where Luca Signorelli died when he stepped backward on the scaffolding to get a better look at the fresco he was painting." She speaks as though recalling an unfortunate accident last ye not the fate of *the* Signorelli, who died in 1523.

I wonder if this is why I came here, why I instantly felt sat home in Tuscany when I have not a drop of Mediterran blood. In the South of my childhood, every house containe a story; those who lived earlier seemed about to walk in the do at any moment. It is the same here, only the people of the T can past stand against a mighty background of art, philo- phy, history and religion.

For three years I have been a part-time resident of Corto which remains an essentially medieval hill town with lay and layers that peel back to pre-Etruscan times. Farmers ll plow up in their furrows small bronze horses that Etrus artisans made in the 6th century B.C. At the same time, e Tracy Chapman rock concert on a summer evening dr s thousands to the parking area in front of the church where e incorruptible body of Saint Margaret of Cortona (folk r k pulsating in her bones?) has lain since the 13th century. T one-day photo service thrives in a dark 12th-century rabbit warren of a shop with a new glass front, and there I rec e faxes from my job in faraway California.





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I envisioned myself snipping sun-warmed herbs into a basket, setting a long table with a checked cloth under th linden trees, a boar roasting in the big fireplace

For me, buying a house in a foreign country was an audacious act. The end of my long marriage seemed to return me to the adventurer I was in my youth. When the smoke from the divorce cleared, I found myself with a full-time job, a daughter in college, a stash of stocks and bonds, and a new life to invent. I was in no hurry, but I had a clear desire to transform those static blue chips into something pleasurable—a house with land. I could hear the echo of my grandfather's voice, "Buy land, they aren't making it anymore."

In my (scary) freedom, I began to vacation in Italy. Since I teach in a university, I have three months off. For five summers I rented farmhouses all over Tuscany. I tried Cortona, then Montisi, Florence, Quercegrossa, Rignano sull'Arno, Volterra, Siena, Vicchio—two weeks here, a month there. Always I was drawn back to Cortona, to my first impressions of old houses tawny as loaves of bread and the bells of thirty-odd churches ringing over the fields. I thought that here I would begin to write poems not in the usual way, on a legal pad or a laptop, but with a pen and real ink in one of those handmade, marbled-paperbound books, a big one, with thick, creamy pages.

That fifth summer I began to look seriously for a place to buy. I was no longer amused by the caprices of rented houses, however charming: sagging beds, no hot water, bats roosting in the fireplace, a caretaker who, uninvited, flies through the rooms shrieking and banging shutters whenever it rains. Because I was by then establishing a relationship that seemed permanent, the quest for a house was linked to whatever patterns Ed and I would create in the future. He shares my passion for Italy and also the university boon of free summers.

My daughter, Ed, and friends who came to visit drove with the agent and me over back roads that turned into paths, participated in discussions about how cow mangers could be turned into banquettes, cooled my enthusiasm for one enchanting place that had no access road at all and a family of blacksnakes guarding the threshold. We found several houses I wanted, but Tuscans hate to part with property so owners often changed their minds. One ancient contessa cried to think of selling, doubled her price, and seemed cheered when we walked away.

By the time I saw my house, I had given up. I was leaving in two days, had thanked the local agent and said good-bye. The next morning I ran into him in the piazza. "I just saw someone who might be interested in selling a house," he greeted me.

Outside town, he took the winding road that climbs around to the other side of the hill Cortona is built on. He turned onto a *strada bianca*, a road white with pebbles, and after a kilometer pulled into a sloping driveway. I caught a glimpse of a shrine with a ceramic saint and then looked up at a tal apricot-colored house with green shutters and tumbles of overgrown bushes and briars. I was silent as we drove There was a lovely wrought-iron fanlight over the door. walls were as thick as my arm is long. Old glass in the w dows wavered. I scuffed through silty dust and saw smo terra-cotta floors in perfect condition. He showed me bathrooms, rough but functioning *bathrooms*—after all houses I had seen with no water, much less plumbing. No had lived in the house for thirty years, and its five acres seer like an enchanted garden rampant with roses and blackber Ivy twisted into trees and ran over fallen stone walls.

The agent shielded his eyes and surveyed the land. "*M lavoro*," he pronounced, much work.

"It's unbelievably romantic," I answered. I already en sioned myself snipping sun-warmed herbs into a basket, ting a long table with a checked cloth under the linden tr Ed roasting boar in the big fireplace. I wanted to hang summer clothes in an armoire and arrange my books und window with a view of the winding row of cypresses be the road, each one planted for a boy who died in World W After weeks of looking at ruins with collapsed roofs or at ta less modernizations, after miles of dusty roads, this ho seemed to have been waiting all along.

The Tuscan sunlight pouring into every room warmed There is something especially beneficent about the Italian s it seems to seep farther in, clarifying the mind. I felt renev excited, and calmly right, and I suppose this is part of wh it feels like to be at home.

In America I have bought and sold a few houses—loa up the car with the blue-and-white Wedgwood, the cat the ficus for the drive across town or across the country to next doorway where a new key would fit. Choices were alw practical, bound to graduate schools or jobs. But this time new door's iron key weighed half a pound and the door was seven thousand miles from home. The legal language the baroque arrangements of buying baffled me. Curre rates were falling. My broker was selling my life savings chiding me about *la dolce vita*. But three years later I still stunned by my good luck, although I can also wake up thi ing, What on earth have you done and why, when you co have had a cottage right here on the California coast w you would buzz up for the weekend?

One San Francisco August, I had looked for idyllic cott and had even made an offer on a log house on the foggy M docino coast. I was instructed by how relieved I felt when offer was turned down. I already knew what to expect f California, and from my home state of Georgia, which I considered. I was running on instinct, and instinct said t for a new kind of home. Time for the unknown. Tim to answer the question Dante faced in *The Divine Comedy*: W now to do in order to grow?



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A PASSION FOR CHOCOLATE SINCE 1845

Everyone knows this house. They have picked cherries nuts here during the thirty years of abandonment, gathered mistletoe from the almond trees at Christmas

My little villa made of enormous stones perches on a terraced side covered with olive trees. Close to the house some intelnt soul planted fruit and nut trees—apricot, fig, plum, le, hazelnut, almond, and many kinds of pears that bear in uence. From summer through late fall I find pears to pick a reason to stock the kitchen with the local Gorgonzola, perfect accompaniment.

. neighbor said, "Your house is only a couple of hundred s old—mine is a thousand." He's right, the house is not by local standards. It is not the classic stone farmhouse ed *casa colonica*, nor is it a real villa. Although there are teen rooms, none has the ample proportions of a house of nobility. It might have been the country place of some al Cortona parvenu who brought his family here when July struck the stones of the town. The symmetrical house three stories with a fanciful iron balcony on the second r above a double front door. From it I train hanging nasums, but I can imagine someone sometime stepping out to a lover sing "Ecco Maggio," or some equally corny popuong.

bought the place from a doctor, who had recently bought om five ancient sisters of Perugia. The doctor thought to e it a summer house, then changed his mind (turning a t profit, no doubt). I never think of him because he never l here, but I often think of the five sisters. They must have girls here; I can see them simultaneously pushing open shutters of their five bedrooms and leaning out in their e nightgowns. This is the kind of fancy the house inspires. y? Because it is a dream house. Not a dream house that perfect kitchen and ideal floor plan—I don't think dream es have albino scorpions in the bidet—but it resembles a e from a dream, one where you discover a room you did know existed and in it a dry plant bursts into full bloom. lly, everyone who visits comes downstairs to breakfast the morning and says, "I had the strangest dream." Here I a recurrent dream of swimming without effort in a clear n river, totally at home in the water, buoyantly carried nstream.

eality is just as remarkable. I am dazzled by the remains Roman road at the edge of my property. I follow that y path through the poppies into Cortona for espresso. I lazzled by the cistern near the well. When I shine a flashinto it, I see a brick archway underground. The caretaker e Medici fortress on top of the hill claims that an undernd escape route runs from the fortress all the way down to ake. He shrugs. "Possibly your cistern was part of the pasway." How casual the Italians are about such things; that is allowed to own something so ancient amazes me.

am still learning to be casual about far more everyday expees. Even the roof is extraordinary. I climb up the terraced hill and look down on the old tiles, formed over someone's knee and now alive with lacy gray moss. What else? The deeply satisfying tilt of the demijohn as I draw off some of my own olive oil for tonight's salad, oil from olives we picked and had pressed at a local mill. Also the thick, cool marble kitchen counters where the pizza dough never sticks, the small owl that lights on a windowsill and looks in, the straight stone stairs with a wrought-iron railing that kept some smith busy an entire winter.

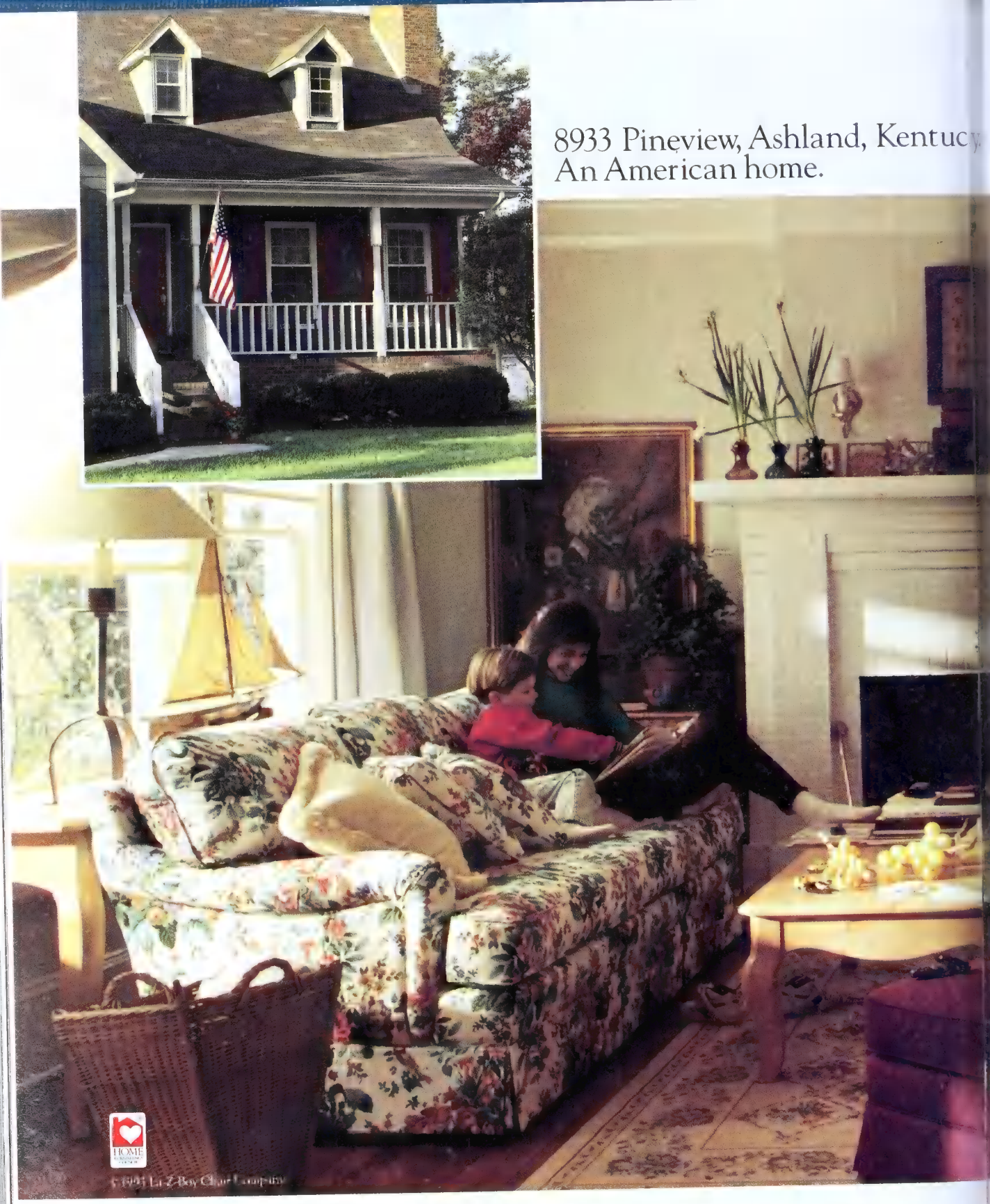
Ed stripped and waxed each room's chestnut beams—some genius had slathered all of them with a sticky mud-colored varnish—and all the rooms are newly whitewashed. In one bedroom, a friend painted blue domes over the windows and filled them with Giotto-like gold stars. Walls are bare, except for a few of my daughter's paintings; tabletops are bare; casement windows are bare except for their sets of solid and louvered shutters. This house is now ready for long afternoons of reading or baking or putting up plum preserves—once we prune the olives and reset the stone terrace walls.

At least once a day I go out on the second-floor terrace and look up the hill. I can see a section of Etruscan wall that has the exact orientation of the house. If the wall had not securely kept vigil over this land for 26 centuries, I would be afraid it might tumble down on us: blocks of stone as big as the Fiat I rent, blocks on blocks. Etruscan walls form part of Cortona's town wall, and a couple of Etruscan gates and tombs remain scattered about.

From its position, historians think this wall is a remnant of a sun temple. The name of my house is Bramasole, from *bramare*, to yearn for, and *sole* sun: something that yearns for the sun. I used to be surprised that everyone knew this house. *"Ah, Bramasole, si, una bella casa,"* they say. Delivery people, even from miles away, do not need a map. *"Si, si, la villa Bramasole,"* they say. They have picked cherries or nuts here during the thirty years of abandonment, or even earlier. They have gathered mistletoe from the almond trees at Christmas. Their grandmother picked figs every September.

One day in town, I spotted a postcard of the Etruscan wall said to be "in the locality of Bramasole." The owner of the shop, a lifelong resident and neighbor who lives just under the wall, explained that our whole section of the hillside was once known as Bramasole, not just my house, and long before my house existed. Perhaps the name goes back to the ancient purpose of this site, to the lost temple where people like me came when they were yearning for the sun. ■

Frances Mayes, chair of the Creative Writing Department at San Francisco State University, has written four books of poetry and a textbook, The Discovery of Poetry *(Harcourt Brace). This month she will be back at Bramasole to pick the olives.*



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EDITOR: SARAH McPECK



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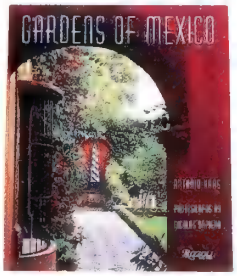
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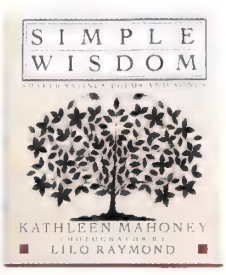




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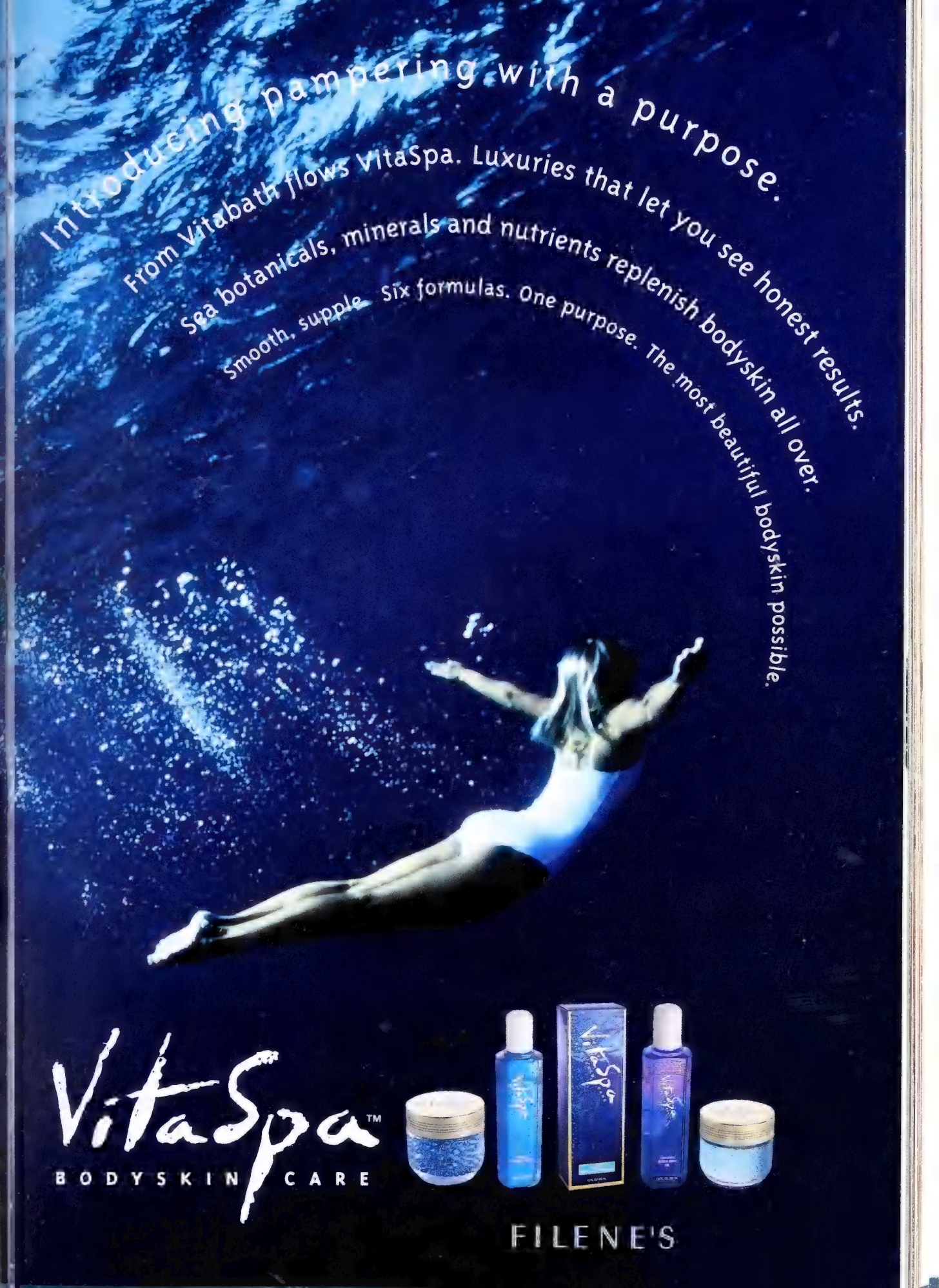




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The tale's in the telling

A father who never says no to a child's request for a story remembers parents who were the same, and names his favorite books of fairy tales, myths and adventures

BY WILLIAM BRYANT LOGAN



There is nothing quite like the warmth of a small body curled into the crook of your arm. So what if the arm falls asleep! Bedtime stories exist so that children may delight in what they know, and parents may remember what they have almost forgotten: That the dark is full of voices, that there are mansions beneath the earth and in the clouds, that death is alive, and evil exists, and that, when they need to, people can fly. Such stories have their origins in fairy tales or folktales and some are created new, but any good read-aloud story leaves my child and me with the sense that the world is wide and full.

In recent years it has become fashionable to set aside classic fairy tales—complaining of their violence, their unrealistic expectations and their backward customs—and replace them with sanitized versions. But as much as my four-year-old daughter enjoys watching Disney videos of *The Little Mermaid* or *Pinocchio*, she more often pores over the original Collodi *Pinocchio* or the Brothers Grimm. I come upon her reading to her blanket, almost singing phrases like "There is a castle east of the sun and west of the moon, and if you find your way there, you will not find a welcome within."

For my brother and me, storytelling was a particular delight around Christmas, when our parents would retrieve our copy of *The Night Before Christmas*—the one with Tasha Tudor illustrations—from inside the piano bench, where it had lain unused all year with the sheets of carols. As we leaned against Mom or Dad, we could sense the purring voice that read the poem whose promi magic was already unfolding on pages before our eyes.

Now that I have children my own, I know very w how tired a parent can b story time, but neither y own parents nor my w nor I have ever refused duty, because it gives m energy than it takes.

The conclusive proof t these old stories still h power came to me two ye ago, when my then eight-y old son and his best buddy sa the backseat as we drove tow Cooperstown, New York, and the tional Baseball Hall of Fame. Precoci New York City kids, they were sulking beca I had forbidden them to play a heavy metal tape. I cided to tell them the Greek myth of Psyche and Eros, cause I knew it by heart and because it was full of wild acti

Half an hour later, I was deep in the voice of Venus pre ing to torture the beautiful and hapless Psyche, when it curred to me that it was too quiet in the backseat. Had story put them to sleep? I glanced into the rearview mirro see that both of them were goggled-eyed. We were approa ing Cooperstown. "I'll tell the rest after the Hall of Fame volunteered. "No, no!" they demanded. "Tell it now!" T made me slow down and take a detour, so that we would arrive before Venus had sent Psyche to Hell to lure her to death before her husband could come to rescue her.

Whether they are traditional or contemporary stories, best bedtime tales come straight from the heart. Often, the ginning of a deathless children's book is a casual telling child. Heinrich Hoffmann, Lewis Carroll, C.S. Lewis



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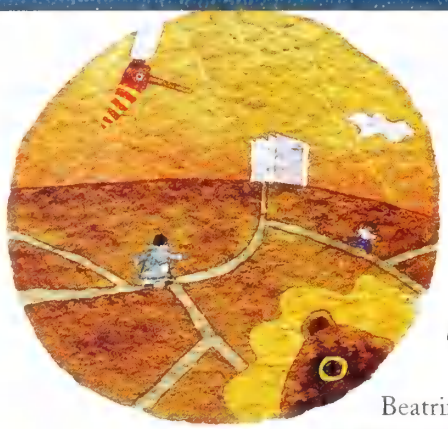
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It wasn't until I was a parent that I discovered the joys of Narnia, Mary Poppin and all the crazy books by Roald Dahl

Beatrix Potter, P.L. Travers and so many more authors told their tales aloud or sent them out in letters to young relatives or friends long before they published them.

Antoine de Saint-Exupéry's *The Little Prince* was born when the popular aviation author's editor saw him making a doodle on a napkin. "Who in the world is that?" the editor asked. "Oh, just a little fellow that I carry around in my heart," answered the author. At his friend's insistence, Saint-Exupery wrote out all the adventures of the Little Prince, turning the doodles into the now-famous illustrations.

There is such an appetite for read-aloud books that it can be hard to choose from the classic tales and the 5,000 or so new offerings each year. Which to choose, among so many? I am happy to suggest some rules. When you are looking for classics, you must select on the basis of language and illustration. A Grimm or an Andersen tale, for example, can be made impenetrable by the proliferation of "thees and thous," "muckles" and other icky archaisms. Fortunately, both of these great collections have found good modern translators. Ralph Mannheim's version of the Brothers Grimm is available in paperback, as is Erik Christian Haugaard's translation of the complete Hans Christian Andersen.

Unfortunately, the best-written collections are not always well illustrated. True, it is now possible to buy magnificent picture-book editions of individual tales, like Paul O. Zelinsky's *Rumpelstiltskin*, with its Renaissance-influenced illustrations, or Mercer Mayer's Pre Raphaelite–inspired *East of the Sun & West of the Moon*. But finely illustrated *and* well translated collections only recently have begun to appear.

Notable among these is Maurice Sendak's and Lore Segal's small collection of the Grimms' tales, entitled *The Juniper Tree*. The illustrations are black-and-white, but they show Sendak's unique talent for evoking mood by the very plumpness of a character's cheeks or the tilt of a head. For Andersen tales, I prefer the collection illustrated by Lisbeth Zwerger. Michael Hague has undertaken several collections recently, including one of Andersen's stories and one of Andrew Lang's fairy tale collections entitled *The Rainbow Fairy Book*. His lush illustrations are reminiscent of the classic storybook style of Arthur Rackham.

Decent Greco-Roman mythology for children is hardest to find. Most introductions to the subject read either as clinical manuals with cold illustrations or as smarmy adaptations that pervert the tales in their telling. The exception is Ingri and Edgar Parin d'Aulaire's *D'Aulaire's Book of Greek Myths*. The illustrations seem to have been drawn with colored pencils, imparting a childlike fantasy to them, yet each time you look at them some new element of meaning emerges. The stories themselves are arranged in a loose, sequential narrative, and they never lose the hard, dangerous edge integral to the myt

For tales originally in English, look for the best illustratio There are many versions of Oscar Wilde's fairy stories, for ample, but none better than the collection illustrated by Cha Robinson in 1913. Recently reprinted, the book was edited Peter Glassman, president of Books of Wonder, a wonde children's bookstore in New York City. It has unusually d matic color plates and a running doodle of black-and-white lustrations between and around the lines of text. As Rudyard Kipling's *Just So Stories*, I have yet to find any illust tions that beat his own. In the Kipling-illustrated version, e story gets one complex picture in black-and-white; the dr ings are so lovely and the author's running commentary funny that we read the captions as carefully as we do the ta

With the explosion of printing technologies after Wo War II came a parallel explosion in illustrated children's bo Led by the Golden Books, these storybooks were dist guished from most of their predecessors by the fact that pictures matched the story page for page. In the best of genre, the illustration drives the story as much as the wo Margaret Wise Brown's *Goodnight Moon*, for example, uniquely poetic and evocative tale about going to bed i green room. After a few readings, you notice that there mouse hidden in each of the pictures. It is impossible choose a few stories, authors or illustrators as best in this ge but certainly a child's library will benefit by almost any boo Barbara Cooney, Maurice Sendak or William Steig.

Most of what my kids call "chapter books" are saved when they are old enough to read them themselves, but it is lightful to find a long book that we can read aloud night a night. When I was a boy, we read E.B. White's *Charlotte's We* and *Stuart Little*, Kipling's *Jungle Book*, and Robert L Stevenson's *Treasure Island* and *Kidnapped*, but it wasn't un was a parent that I discovered the joys of the Narnia serie C.S. Lewis, P.L. Travers's Mary Poppins books, Madele L'Engle's *Wrinkle in Time* trilogy, Tove Jansson's Moomint books, and all the crazy books by Roald Dahl. Even with my kids, I will sneak a peek at these, to read once more ab Lewis's "deep magic from before the dawn of time," to exp ence Moomintroll's midwinter walk, or hear Dahl's Friendly Giant exclaim, "Your head is full of squashed fli

With Christmas coming on, I am looking forward to tling down with our favorite little book, one we enjoy even m than *The Night Before Christmas* and Chris Van Allsburg's *Polar Express*. It is Margaret Wise Brown's *Christmas in the Barn*. Simple woodcut illustrations represent the birth of Je in a New England barn during the 19th century. As often read it, I am reminded that anything can happen at any ti and that, at story time, miracles are common. ■

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For Chin, home is a converted 1850s carriage house in Manhattan. A few of his favorite things (CLOCKWISE FROM TOP LEFT): built-in bookshelves; jewelli napkin rings; the designer's bull terrier, Bou-bou, and Chin; Chin's ne line of china; with pets around, simple cotton makes practical cover-up.

Everyday luxe

As he does in his fashion designs, Alvin Chin takes a laid-back tack with everything for the home, from napkin rings to bed linens, weaving in a few luxurious little surprises







BY SUSAN INGLIS

Like his collection of comfortable lounge-around-the-house clothing—generously proportioned shirts, robes, sarong-pants and more designed for his own label—Alvin Chin's pieces for the table and bedroom show a penchant for richly textured natural fibers and subtle surprises. A silk waffle-weave robe is likely to be finished with French seams; pick up a napkin and you will notice the mitered corners and impeccable embroidery work—a simple pastel or bold-hued border running around the edges or perhaps tiny stalks of metallic gold wheat strewn about. Pillowcases may feature keyhole buttonholes or closures styled like cufflinks from knotted silk cord. Sheets are likely to be printed with the words *L'Amour, L'Amour, Toujours L'Amour.*

The young designer, who graduated from Parsons in 1983, has turned his talents to the home front for the last six years. He started out as an assistant at Yves Saint Laurent Menswear, moved on to work with Bill Robinson, and tried his hand at playful sportswear separates for the Kikit label before branching out with his own clothing and interior design. "I was always experimenting with tabletop ideas at home, since food is sti a basic ritual for me," says Chin. One of his first experiments—a napkin ring intense colored-resin balls strung wi glass beads and gold wire—was a big h with the tabletop buyer at New Yor chic Henri Bendel, who saw Chin's sa ple and promptly placed an order.

"What I am trying to do," Chin sa "is to infuse the everyday—the ba things we do, like eat, sleep, relax—w a little more luxury." ■

For more details, see Reader Information



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TRAVEL

A warm welcome

Strasbourg's hospitable citizens, Christ Child's Market and cozy tea salons make the city shine at Christmastime

BY CHRISTOPHER PETKANAS

If the weather is with you, as it was with me last December when I settled in to spend the holidays in Strasbourg, the air will be dancing with tiny crystals. I turned off the lights in my room in the Hotel Cathédrale, pressed my nose against the window like a kid and watched the snow collect on the lacy spires of the Cathédrale de Notre Dame. Savoring a *pavé*, a truffled chocolate shaped to resemble the cobblestones around the church, I was already having a great Christmas.

I had been told by American friends that the only way to know Strasbourg, the capital of Alsace, France's easternmost province, was to see it under a lavender spring sky when its famous window boxes cascade with vines and explode with color. But I had my own ideas. I suspected that a tender, more intimate side of the city would be revealed in cold weather, when those same boxes were filled with fragrant boughs of

What I suspected turned out to be true. The people of Strasbourg seem to enjoy the cold. They turn out in muffler, thick socks and boiled-wool jackets with coin buttons to promenade around La Petite France, the pedestrian district where a network of footbridges spans the icy canals. Said to be the best-preserved ensemble of medieval architecture in Europe, it certainly is one of the most picturesque, with its half-timbered houses and their freshly whitewashed facades.

Not only did winter turn out to be Strasbourg's season, Christmas turned out to be its holiday. Anyone who has attempted to celebrate Christmas in Paris—or Bordeaux or

Strasbourg at its best, CLOCKWISE FROM TOP LEFT: crystalline trees on the River Ill; tree ornaments at the Christkindelsmarik; tarts at Suzel, a famous tea salon; entrance to the market at the place Broglie; hand-painted crèche figures.

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Especially spirited are Strasbourg's wine bars. one attracts a more fashionable clientele than Chez Yvonne, where the famous owner pads around in carpet slippers

n—knows what a strangely disconnected experience that be, with none of the soul-warming ambience we long for is time of year. Paris can feel like a huge party to which the traveler, have not been invited.

ot Strasbourg. Rituals and ceremonies carried out at istmastime guarantee that even a complete stranger feels ome. This is especially true of the main event, the sprawl-Christkindelsmarik, or Christ Child's Market, where :aling gifts compete for your attention with tree ornaments crèche figures. Like many traditions so enthusiastically raced by Strasbourgeois at this time of year, the market its origins in the 16th century. Then it was held only on ember 6, the day of Saint Nicholas, protector of mer-nts, sailors and, of course, children. Today it is staged ughout Advent, beginning four Sundays before Christmas. lsace's tumultuous origins are crucial to any understand-of Strasbourg. Louis XIV of France acquired Alsace in l, but Germany had always greedily eyed its neighbor ss the Rhine and managed to annex it from 1871 to 1919, again from 1940 to 1944. As a result of its divided and n violent history, Alsace has a split personality that pays cultural dividends to the visitor; it's like getting two des-ions for the price of one. Some visitors find Strasbourg a e German and a lot French; others turn the equation nd. One of the most common assumptions is that the lan-ge heard regularly on the streets is standard German, but ally it is Alsatian, a German dialect.

uring World War II the Christkindelsmarik was moved n the place Broglie to make way for German military des. Today the fair is back in its original spot with a new tion in the place de la Cathédrale. Since 1985 the market featured superb international craftsmen whose booths nt stand next to those selling authentic Breton crepes, irre-ble doll's house pottery, ornamental bureau-top boxes of a wood, jars of wild cranberry confiture or the traditional ent *couronnes*—wreaths with four candles which are lit on hree Sundays preceding Christmas and on the day itself. rançois Kuenemann, who coordinates the many and various cets held in Strasbourg throughout the year, remembers how Christkindelsmarik helped him ease into his new life when noved to Strasbourg from his home in southern Alsace at seventeen. "It brought me a kind of comfort, a sweetness n't explain," he says. "There is the commercial aspect of the of course, but the lively and fraternal ambience nourished enriched me. It still does." Every year at least fifty people e to Kuenemann wanting to know if there are any free slots ne market. "And almost always I am obliged to refuse n," he says. "The stalls tend to stay within families, which ains why some of the older people in town recognize the e names today they remember from fifty years ago."

If I had only ten minutes to race through the fair, I would spend at least five of them stocking up on the Provençal Nativity figures from Marseilles. In addition to the customary crèche characters—the Virgin Mary, Joseph, the three kings, the baby Jesus in his straw-lined crib—there are enough clay people and animals to populate an entire village in the Midi: postmen, bandits, basket-makers, cats, pigs and hens. Every *santon,* or "little saint," is brightly painted by hand—an orange vest and purple coat for a king with a gold crown, for example—and the finest *santonniers* take pride in mixing their own colors.

The bustle of merchants closing their booths on Christmas Eve is your signal to think about dinner. Chefs and waiters, like everyone else, have families they want to be with on this night, so many restaurants close their doors, but two extend a truly Strasbourgian welcome: Le Jardin and the one-Michelin-starred Maison du Boeuf. There, manager Jean-Pierre Mainardi is likely to propose langoustine-stuffed pancakes to start, followed by pan-fried loin of venison in orange/pepper sauce, and a frozen macaroon filled with *fromage blanc,* heaped with cherries and flamed with kirsch. At Le Jardin, a brasserie under the same management as Maison du Boeuf, the buffet includes *baeckeoffa* (a stew of lamb, beef, pork and potatoes), smoked salmon, oysters and other shellfish.

Then, on to midnight Mass at the Gothic cathedral. The atmosphere inside is never warmer nor more familial than on Christmas Eve, when the nave is banked with dazzling drifts of scarlet poinsettias and unadorned fir trees are scattered about. "The cathedral was made for just this sort of large assembly," says François Wernert, director of the Strasbourg Seminary, whose job it is to coax the 1,500 attendees into joining the eighty-member choir in singing carols. "The music never sounds better than it does tonight." In addition to popular 19th-century music like "Silent Night," there are Renaissance motets and rousing organ works by 18th-century composers celebrating the birth of Christ. The mass begins at 11:30 and ends around 1:30, when most locals make their way home for one last glass of champagne and, perhaps, some foie gras on toast.

It would be impossible to exaggerate the role food plays in Strasbourg in general and at Christmastime in particular. Especially spirited in December are Strasbourg's *winstubs,* or wine bars. None attracts a more fashionable clientele than Chez Yvonne, where the famous bespectacled lady herself pads around in carpet slippers. She may ignore you because you are not a regular, and you will probably have to share a table, but the carefully, affectionately prepared food is worth it. One typical Alsatian wine-bar dish, salade de Gruyère, combines grated cheese with thinly sliced shallots and minced parsley, the whole showered with vinaigrette. Another speciality, *flammekueche,* is a pie made of onions, crème fraiche and bacon on a thin crust leavened with yeast. *(Continued on page 124)*

A gardener's gifts

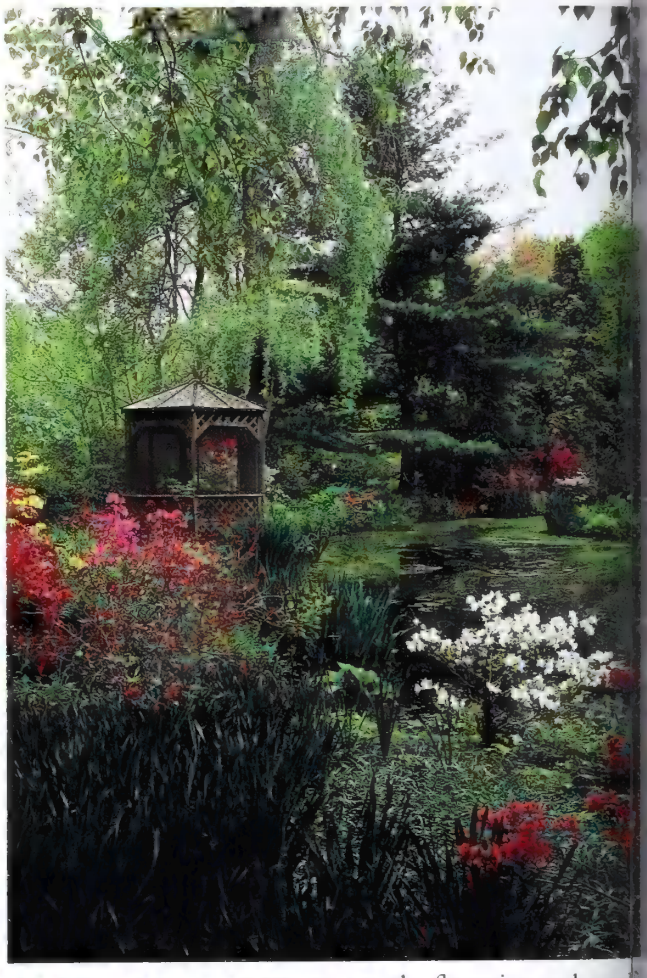
A celebrated plantswoman in a Boston suburb is hostess to the horticultural world. Her visitors leave with slips and seeds and inspiration







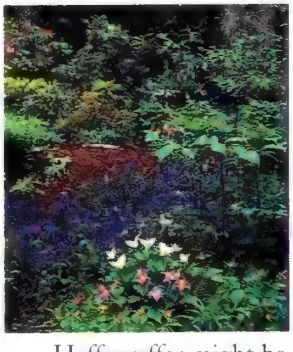
From the brick terrace (ABOVE LEFT), you can see how the Haffenreffer garden unfolds. CLOCKWISE FROM ABOVE CENTER: Woodland paths curl around beds of primroses. A gazebo in a nest of irises on the edge of the pond. Carpets of *Trillium grandiflorum* and *Scilla campanulata*. Marion Haffenreffer.



BY HATSY SHIELDS

On any clear Sunday between March and June you can see churchgoers leave the Church of the Redeemer and the First Church of Chestnut Hill to head straight down the street for Marion Haffenreffer's garden. These visitors have not necessarily been invited, and they may not even know the 72-year-old gardener. But a stroll through the Haffenreffers' four acres is an annual rite of spring in the tree-shaded Boston suburb of Chestnut Hill.

Do strangers really feel comfortable ambling in to marvel



at, say, the flowering crab app "Oh my, yes," Haffenre exclaimed happily one day May. "On Sunday there must h been two dozen people wande around. Plus the artists from Cambridge Adult Education P gram, setting up their eas around the pond and under weeping cherries. I had comple forgotten they were coming."

Haffenreffer might be allowed a momentary lapse beca her datebook overflows with scheduled visits from gro associated with the Harvard School of Design, the New E land Wildflower Society and the American Rock Gar Society, among others. When a famous English flower



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"Our garden just evolved. The land told us where the curves wanted to be, where height was needed or a blast o color. My husband has a wonderful eye for design."

arranger flies in to lecture at the Massachusetts Horticultural Society, she is whisked on a tour of Haffenreffer's daffodils. On its annual quest for the finest specimen, the National Rhododendron Society pulls up in double-decker buses to study her unusual *yakusimanums*. If the American Society of Landscape Architects is meeting at Harvard's Arnold Arboretum, the one private garden they visit will be hers. And if the River Oaks Garden Club of Houston schedules three hours in Boston on a loop through New England, the members will spend it wandering among Haffenreffer's wildflowers.

Marion Haffenreffer, a gardener since childhood, did not start out to create a showplace, although her landscape of confident contours and flourishing planting suggests a masterful design. There seems to have been a guiding vision that focused on the graceful pond and decreed the position of the towering magnolia, the meandering moist beds for primroses and the artful overlapping waves of rose, cream and peach rhododendrons. "Heavens no," says Haffenreffer. "Our garden just evolved. The land told us where the curves wanted to be, where height was needed or a blast of color. Ted, my husband, has a wonderful eye for design. He's the one who keeps the garden from getting fussy—I am forever trying to squeeze in one more plant, but he will say, 'No, no more.'"

The morning was overcast when photographer Ken Druse and I visited the garden in late May. Our hostess, a sturdy, gracious woman with a bright, weathered face, pale brown hair and hands that know root-pulling and serious trowel work, greeted us in her rubber shoes and led us through the living room to French doors opening to a porch. The view stopped conversation. From under a canopy of wisteria we looked out over a half-moon bed of pink angelique tulips and across a green lawn rolling down to a pond where ducks paddled and salmon azalea buds were about to burst into bloom.

In the 1950s, when the Haffenreffers and their young family moved to Chestnut Hill, the property looked more like a gloomy English deer park than a garden—all trees and scruffy clumps of grass. Sixteen enormous elms dominated the landscape until Dutch elm disease struck, opening up a long view to a choked swamp. "The marsh had been used as a dump for years and was filled with coal ash and broken glass," says Haffenreffer. "There was even a rusted washing machine buried in the tangle. But one of our elderly neighbors remembered skating there as a child. We called in a backhoe to scoop out debris and uncovered a natural clay-lined pond."

After the pond was reclaimed, Haffenreffer began to disappear with increasing frequency into the woods behind it. When her five children remember their mother back then, they picture her in muddy jeans, a long-sleeved shirt, straw hat, no gloves. In the swamp she would be rustling around under the native highbush blueberries and wild sweet pep bushes, wheeling in loads of leaf mold and lugging armlo of potted something-or-other.

"The garden was a project I wedged in when I had a mi free from my busy family," Haffenreffer likes to say. But children swear she spent weeks planting bulbs in the fall; m weeks in the spring pampering new batches of azaleas; mo dividing, mulching, weeding. At night she pored over mo tains of gardening catalogs, books and newsletters.

As the garden took shape, Haffenreffer pursued her inte in bulbs and rhododendrons, becoming a judge for both American Daffodil and National Rhododendron societies the Massachusetts Horticultural Society. Recognized bey Boston as an accomplished horticulturist, she served as national chairman for visiting gardens for the Garden Clu America. But her immersion in the woodland garden am the ferns and Jack-in-the-pulpits marked an inevitable re to her first floral passion—untamed flowers.

As early as age six she pressed the little wildflowers found the family farm in New Hampshire where she went in summer. When her mother became ill, Haffenreffer spent days exploring those hundred acres with her collie. "I k every wet meadow and pool," she says, "and where to loo gentians, wild geraniums, blue-eyed grass and the lo mosses." And then one year, her father gave her a small pl her own to sow and nickels to buy seed packets at the ge store. It may have been that he didn't know what else t with an eleven-year-old who had just lost her mother, bu set her on a joyful, lifelong course.

Her first garden, stripped of topsoil and full of rocks, next to the barn. Those early attempts to grow annuals duced an array of anemic zinnias and stringy calendulas taught her about the benefits of soil enrichment. Today dumps piles of weeds, grass cuttings and leaves on her com heap and lets them stew for a couple of years before scree the decomposed organic matter. "It's magical," she says of rich compost. "A handful will make anything perk up."

Dedicated gardeners usually stand on the shoulders of gardeners, and for years Haffenreffer took classes from Katl Taylor, the wildflower diva at the Garden in the Woo Framingham, Massachusetts. "She was a wonderful woma cheerful, inspired teacher," says Haffenreffer. "She showe how to fill soup cans with crushed oak leaves, blend a ca soil mixture, then press in wildflower seeds. Beginning in F ruary the windowsills of my house were crammed with ca seedlings." Haffenreffer digs and divides the descendan those original plants and gives them to the annual sale in Garden in the Woods. Unusual or endangered, m of the plants—like the fragile white *(Continued on page*

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The gleam in his eye

In a quest to recapture the Christmas tree of his childhood, a young man is helping to revive the art of blown-glass ornamen



Christopher Radko's ornament designs, CLOCKWISE FROM LEFT: **Beaded butterfly, sun and rocket, gilded nautilus, brilliant balls, silver bell garland, tiger designed for the World Wildlife Fund, ice berry garland, citrus slice.**

BY AMANDA LOVELL

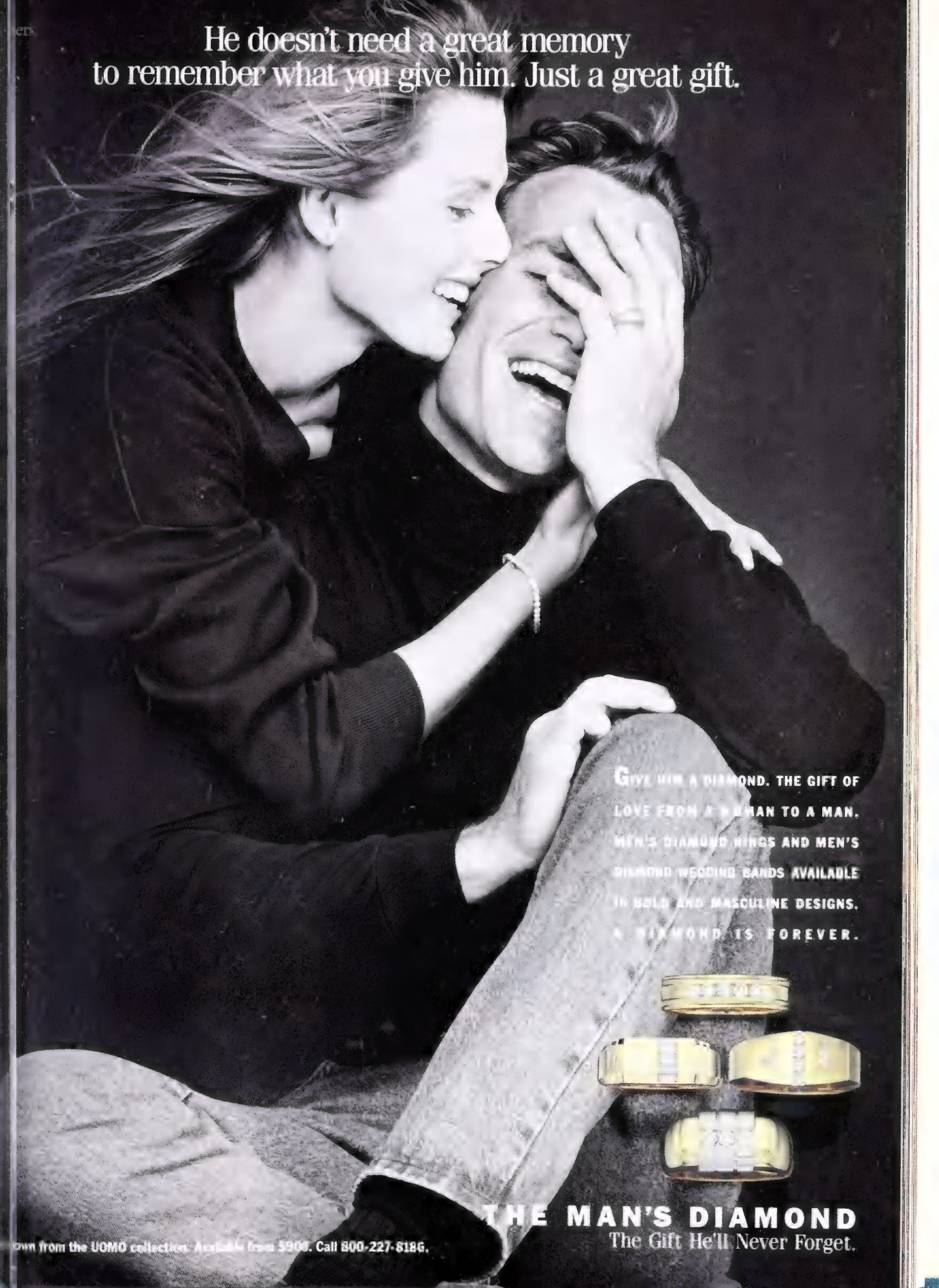
This is a Christmas story that's part Santa Claus and part Horatio Alger. It begins with a crash and ends with a boom (of sorts) and speaks volumes about how far some people will go to recapture the trees of their childhoods.

In the case of Christopher Radko, the 33-year-old wunderkind who has helped lead the current revival of old-fashioned glass ornaments, that childhood tree was a fourteen-footer. Every twig of every branch was hung with the 2,000 blown-glass ornaments his family had been collecting since the turn of the century. There were balls from Poland painted with Christmas sce German ornaments shaped like ev thing from apples to zeppelins; f blown umbrellas, anchors, ballo Italian glass figures from the 1950s Czechoslovakian glass-bead garla from the 1920s. As Charles Dick wrote in a Christmas memoir, "T was everything and more."

And when the tree was finished ritual that involved the entire Ra household off and on for four days was "the centerpiece of Christm Radko recalls. That is, until one n about ten years ago, when a leg snap on the flimsy new tree-stand yo Chris had bought because he was t of cleaning out the old cast-iron (Every year the tree sap turned solid and had to be removed wi chisel.) The tree went crashing the floor, and most of the ances ornaments were destroyed.

Radko remembers that crash as worst sound he ever heard. "We we shock," he says. "And of course ever blamed me, as if I had person stomped on each and every ornam He began frantically looking for repl ments in his hometown of Scarsdale in nearby New York City, but, there virtually nothing of quality to be fo All the glassblowers in Eastern Eu had stopped making ornaments during World War II, an industry was never the same.

Now here's where the pluck-and-luck part comes in. R had some vacation time due from his foot-in-the-door r room job at a talent agency, and he decided to spend it his cousin in Poland. There, he hoped, he would find the o ments he was looking for. But Poland under martial la 1984 wasn't exactly a shopper's paradise. "Let's look in phone book and find some glassblowers," Radko s "There *are* no phone books," said his cousin. "This is *Pol* A display of blown-glass beakers and vials in a drugs window finally led Radko to the *(Continued on page*


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People and their giving

Maybe I should just admit it. December for me is mainly about Christmas: its presents and its presence. Now this can get me into trouble, I know. I will certainly hear at least one sermon again this year on the "commercialization of Christmas," and I know I will get at least one letter from a reader reminding me that not everyone can, or even wants to, celebrate Christmas. But most of us do, in some way, for Christmas has become a major national holiday.

I even like shopping, finding the right things for the people I love, and wrapping them in beautiful papers and ribbons tied in gorgeous big bows that express the affection with which they are offered. And of course I like getting presents; who doesn't? I love the excitement of a gift's arrival, the expectancy surrounding a beautifully wrapped package, the hope implicit in any present.

And I like to think about all the gifts that people give year-round: the frequent cuttings from our friend Mort's garden, an invitation to share one of Peter's just-made desserts, the passing along of a book, a grandmother's gift of some delicate old demitasse cups and silver to one of her granddaughters, the piece of glass someone saw me admiring.

This issue is filled with people and their giving: a gardener who never lets a visitor leave without a slip or two; a father who loves reading to his children; a man whose memories of a childhood Christmas tree led him on a search for ornaments like the family treasures that were lost.

As you will see in the pages to come, decorations are also part of the magic. Victoria Hagan prefers an all-white Christmas with the sparkle of a gold crown (in case a king should come visiting); Suzanne Rheinstein's rooms are always bright with the classic trappings of richly decorated trees and swags of evergreens; and for the children, there are gingerbread houses lined up and ready for holiday trimming.

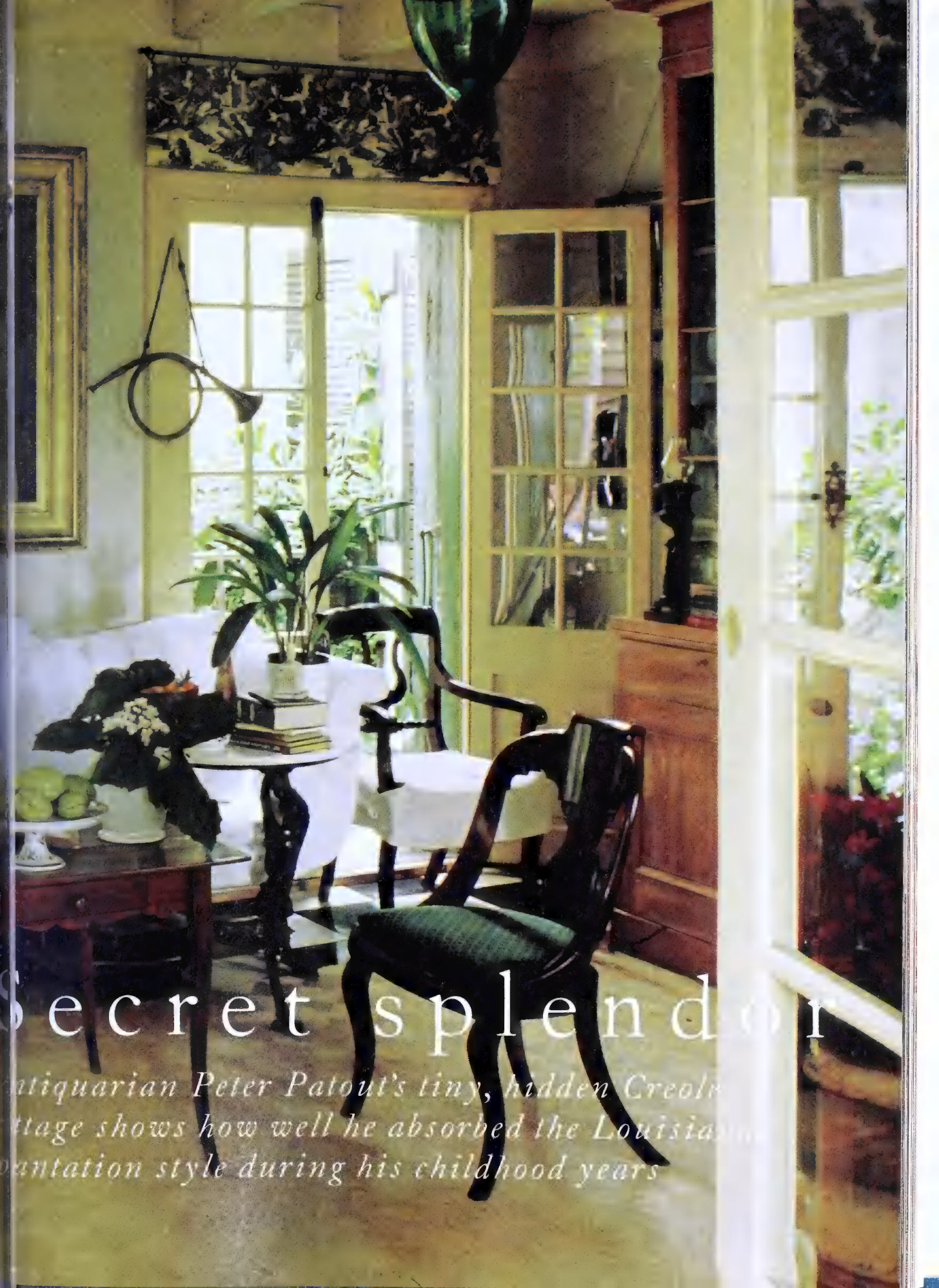
Whatever the religious traditions you bring to this season, join us in our celebration of a near-miraculous year—filled with awe-inspiring attempts to bring peace and health to the world we share. It, and we, need more celebrations. As Victoria Hagan says, "This is the season when you feel you can light every candle in the house."

Louis Oliver Gropp

EDITOR IN CHIEF



Refined and relaxed, Peter Patout's living room starts an 1820s classical sofa slipcovered in white cotton. An ancestor gleams darkly in the 19th-century Louisiana portrait. The 1820s lyre-back armchair was made in New Orleans.



ecret splendor

tiquarian Peter Patout's tiny, hidden Creole
ttage shows how well he absorbed the Louisia
antation style during his childhood years



CLOCKWISE FROM LEFT: Original batten shutters embellish the painted stucco façade. In the dining room an 1820s Virginia buffet is topped by an Old Paris tureen and a pair of tole Empire vases. Patout makes the most of every corner: Around the dining room fireplace he displays 19th-century Rouen faience. In a tiny, breezy kitchen, the products of the provinces prevail: iced tea, okra, crawfish and garlic. The Creole Belle sign is from a Louisiana country store.







BY MIMI READ
PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY CAROLYN ENGLEFIELD

Behind an imposing main cottage and a locked iron gate, down a long alley sprouting with wild ferns and honeysuckle, in back of a courtyard conquered by giant banana trees, there is an engagingly simple Creole house lucky enough to have been left alone for most of its existence.

For the past four years it has been the home of Peter Patout, a New Orleans antiques dealer and collector who first glimpsed the hidden dwelling while searching for treasures at patio sales. Built around 1824 as a service building, the small two-story house still has its original pantile roof, windows, shutters, boards and beams, even hardware.

"I was so excited when I found the place," says Patout, whose Royal Street shop, like his home, is filled with fine and subtle early-19th-century American furniture, much of it in the southern mode. "It is French-Creole, earthy but somehow refined. It fits the type of furniture and decorative arts that I have been collecting and that I sell."

Patout's five rooms (two bedrooms upstairs, kitchen, living and dining rooms downstairs) make a deft statement of a Creole interior in the late 20th century. Throughout, he mixes high-style elements with more relaxed, simpler ones. The decor also has a strong whiff of an 1820s Louisiana sugar plantation, which isn't surprising. When Patout was growing up, his family owned a sugar plantation in Patoutville, a hamlet of Jeanerette, Louisiana, and most of his cousins and friends have family plantations. "It was a way of life, a continuum, something I deeply absorbed," Patout says.



Provençal olive jars (ABOVE) at home on Patout's patio. CLOCKWISE FROM TOP LEFT: Muscadine grapevines thrive on the balcony. A kumquat tree in a rusty cast-iron planter. Gourds from a Louisiana plantation. Marble-topped table for alfresco entertaining. Bay magnolias, watermelon and mint. A Louisiana Creole chair, circa 1790. The top skull is that of the last mule on Patout's father's plantation. Patout and a rare New Orleans–made bautac chair.





erb Empire
any bed, made for
ation near Zachary,
ana, wears casual finery:
ed spread made from
French toile, clouds
quito netting.



In the guest bedroom, toile curtains draped over a brass tieback (DETAIL, OPPOSITE) frame garden view; iron rods were copied from the Whitney Plantation in Louisiana. An old cypress cupboard from Jeanerette, Louisiana holds hats and native Louisiana baskets.

For more details, see Reader Information


"The house is earthy but refined. It fits
the type of furniture and decorative arts that I have
been collecting and that I sell"

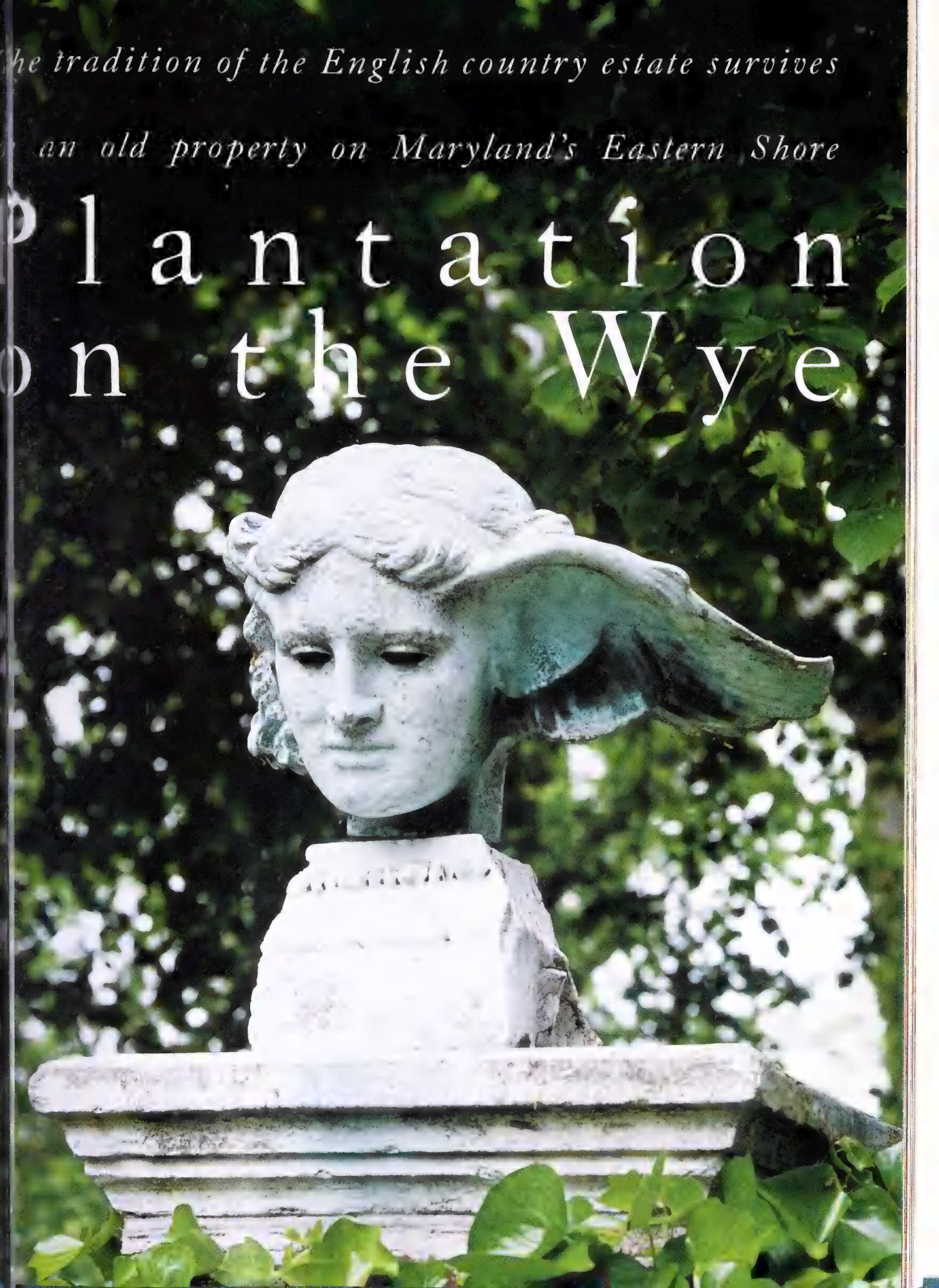


Under an arbor stands the owners' Lipizzaner stallion. OPPOSITE: An old garden ornament tops a gatepost.

he tradition of the English country estate survives

an old property on Maryland's Eastern Shore

plantation on the Wye





Black Welsh mountain sheep graze beneath an ancient catalpa tree that grows between the house and the river. A ha-ha (a steep drop) keeps the beasts from approaching the house. OPPOSITE BELOW: A formal rose garden with boxwood topiary steps up from the riverside.

BY WILLIAM BRYANT LOGAN
PHOTOGRAPHY BY RICHARD FELBER
PRODUCED BY CAROLYN ENGLEFIELD

The Wye River and its numerous creeks wind along Maryland's Eastern Shore into the Chesapeake Bay. At one time, all the land as far as the eye could see belonged to a single family, the Lloyds, after whose home in England the river had been named. Today, the 1,200-acre plantation called Wye Heights bears that patrician tradition into a new century.

The further the world moves from the age of the great Anglo-American estates, the more Wye Heights seems the archetypal country manor. A remarkable ten-acre formal garden constructed at the turn of the 20th century, was falling into ruin when the current owner, an American Anglophile, bought the place in 1944. Over nearly half a century, he and his wife, with their three children and six grandchildren, h created an island of pastoral serenity that seems more a more singular in this high-speed era.

Everything about the property is designed to reflect a wo in repose. A two-mile drive leading to the house has b cleared of underbrush, so the oaks, beeches, sycamores, d woods and catalpas cast a dappled shade on green lawns. T restored formal garden centers on a 300-foot rose arbor t makes a fragrant tunnel through the garden rooms.

To complete the pastoral picture, the owner has, over years, added wandering herds of animals to the property. the 1950s it was Guernsey cattle, sought after for their r milk, which for a time he sold. Next he added a herd of fal deer, and more recently became the first American impo of black Welsh mountain sheep. A financier by profession, owner is proudest of these products of his gentleman's fa





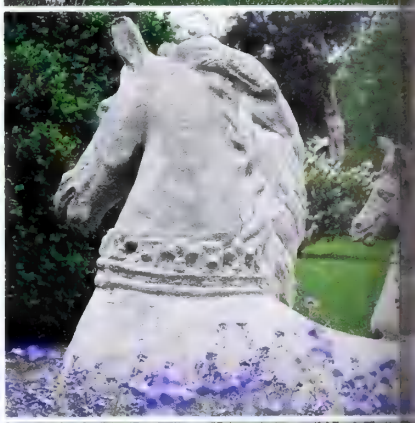






The formal garden is a world unto itself. It is entered through a 300-foot-long brick and white-wood rose arbor (ABOVE LEFT AND OPPOSITE) that forms the garden axis. Formal garden rooms open at either side. In each of them can be found part of the owner's collection of British garden sculpture, including the 18th-century stone huntsman (CENTER LEFT) holding a pigeon. BELOW LEFT: Welsh mountain sheep, introduced to this country at Wye Heights, stand in the rose garden. To import them, the owner, who sells to other breeders, had to have the plantation declared an agricultural experiment station. RIGHT, FROM TOP: The family cat relaxes in a corner of the garden, framed by a bower of roses. Two of four stone horses bought from an English estate. The path that leads from the arbor down to the banks of the Wye. Fallow deer, traditional inhabitants of the British pastoral landscape, wander on a lawn.















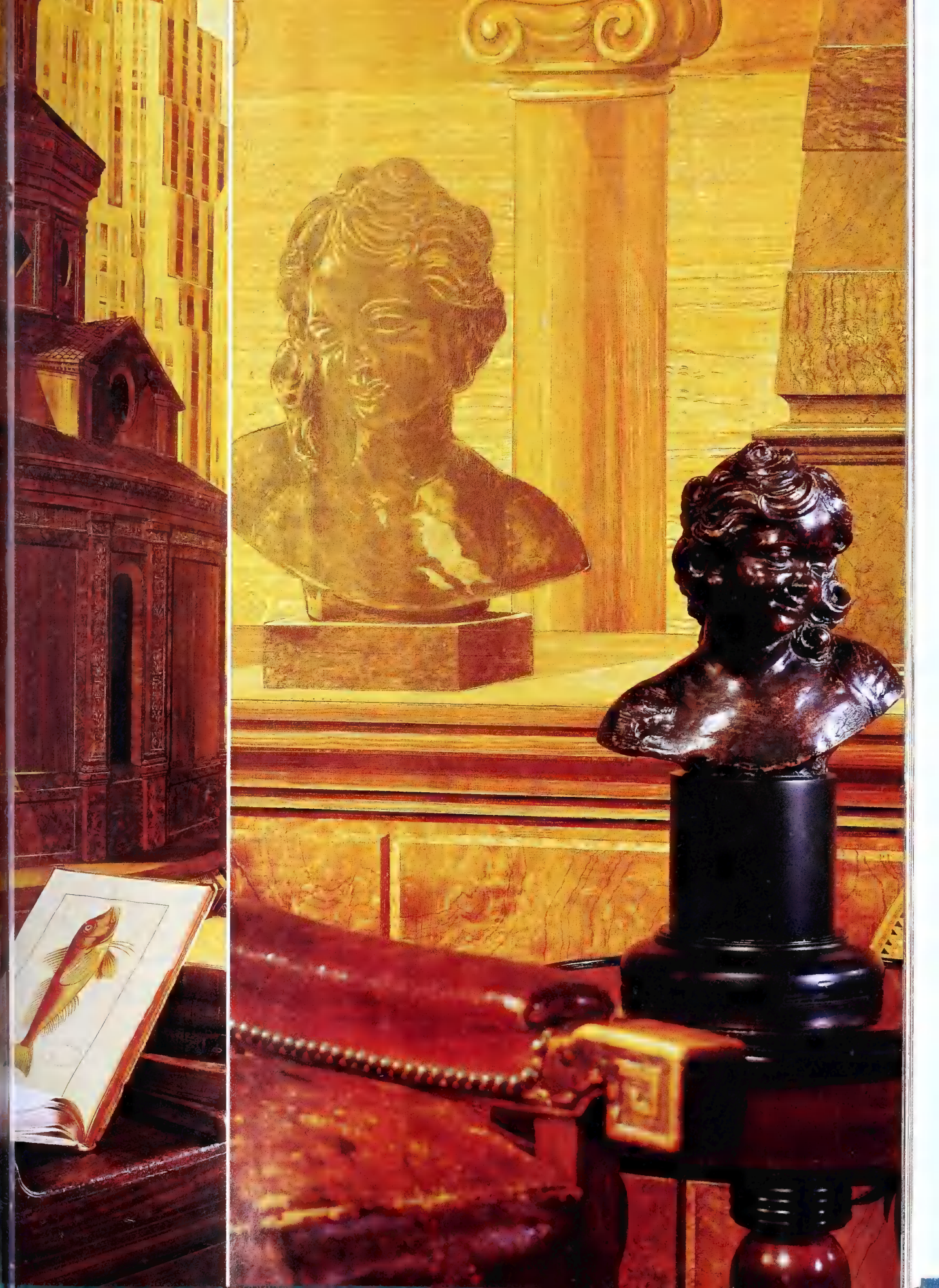
The quiet core

The library is a place of ideals and reflection and continuity, the quiet core of civility in a house. Traditional at heart, libraries yield to decorating fashions slowly, but yield they do. On these pages, four libraries redefine the possibilities, beginning with an illusionistic masterpiece by Renzo Mongiardino

Inspired by the palaces of the Renaissance, Italian designer Renzo Mongiardino created a fantasy of a reading room for the late Peter Sharp of Manhattan. It is meant to simulate a rooftop terrace, with trompe-l'oeil pilasters framing visionary views of the city skyline. The center desk was modeled after a design by Michelangelo.



Mongiardino's countless painted effects include trompe-l'oeil marble, parquet and inlays. CENTER: A violin, a model of a Bramante chapel, and a carpet taken from a Flemish painting are all part of the encircling painted shelf. FAR RIGHT: A sculpture by Bernini was duplicated in paint. On January 23, Sotheby's, New York, will auction off most of the room's fine and decorative arts and precious books.









BY STEPHEN DRUCKER

PHOTOGRAPHY BY ANTOINE BOOTZ AND SCOTT FRANCES

Like a chapel, a library—whether personal or public—is memorable for the hush that somehow steals you and connects you to all the other scholarly rooms throughout history. That's the power of books.

"Books really are the best decorations," Thomas Fleming says cautiously, wanting no one to think he means that books are merely pretty covers. At a sprawling Southampton, New York, showhouse last summer, Fleming, who is Keith Irvine's partner in the New York firm Irvine & Fleming, wanted to do one and only one room: a tiny library.

He still remembers a moment in the planning stage when he said to himself, "All I want them to remember is the color." And they did: a glorious Venetian red. "A library is a room you want to be quiet in, and quiet implies intense color," says

"A library is a room you want to be quiet in, and quiet implies intense color," says Thomas Fleming, defying popular wisdom. "You don't see many yellow libraries"

Fleming, defying popular wisdom. "You don't see too many yellow libraries." When working with deep color, the key trick, Fleming says, is not to lose your courage.

Visitors to this library remembered the color and more. There was a leather armchair worn virtually to dust by some university professor, and a tole trunk used as a coffee table, and a mantel lined with a set of three-inch-tall leather-bound volumes called The Little Library. As for the rest of the books, they sat on the simplest of built-in bookshelves painted dark brown with trim glazed dark red and stippled wallpaper behind. The bays were narrow. "Beyond three feet and the shelves will bow," says Fleming. "It's a fact of physics."

In South Dartmouth, Massachusetts, there is another dark library, this one a warm gray. Picture the designer Sarah Spongberg snug in one corner in a salmon-colored wing chair. Her husband Andrew works at a strict wood table, desk-fitted with a computer. The fireplace is roaring. Complete the scene with four Portuguese water dogs and shelves of books from floor to ceiling.

"I didn't want anything on the walls except books," says Spongberg, whose library is a new 14-by-20-foot addition to the couple's 18th-century shingled house. Its personality is derived almost entirely from books and color created by mixing several cans of paint, none of which was quite right by itself. The interiors of the bookcases are painted brick red, because Spongberg prefers books against red or green.

At the Kips Bay Boys' and Girls' Decorator Show House in Manhattan last spring, one of the more memorable rooms was a library by Celeste Cooper, a designer with offices in

on and New York City. Cooper, who does not like to say
› the expected, asked herself, "How far can I go without
g a period room?" and in the process created an homage
e forties.

he room had no redeeming architectural qualities, so
per made no attempt to redeem it, making up for the
ıce of moldings and decent proportions with one com-
color that fell somewhere between taupe and gray and
ı and brown. "Scottish hills is the only way I can describe
ays the designer. Sisal-textured carpeting and wool flan-
draperies trimmed with ivory and jade talismans com-
d the shell of the room.

›oks were stored on their sides in cherry wood towers
rose 42, 66 and 84 inches; to get to the top shelves,
per included a Philippine ladder normally used for
nting elephants. The room was like some illustrious
:ail party where all the guests were pieces of French fur-
'e with names like Frank, Leleu, Dubreuil, Naggar,
eau, Gaultier and Majorelle.

› room of a house is more prone to theatricality than the
y, what with the possibility of those maps and globes
astrolabes and magnifying glasses and other toys of
arship. And perhaps no designer is more given to the-
dity than Renzo Mongiardino.

s extraordinary room [four opening pages] is so many
removed from reality that one loses count. At its center
:ading table based on a model by Michelangelo for the
Lorenzo church in Florence. Encircling the room is a
›e-l'oeil shelf strewn with musical and scientific instru-
s, all manner of precious objects, a carpet copied from a
ish painting, a model of a chapel by Bramante. In the
ed distance are landmarks of the New York skyline, exe-
as if fantasy renderers Piranesi, Boullée and Hugh Fer-
l had a say in the design.

arp had a collection of rare books, notably botanicals
ch artists as Redouté and Audubon, to match their
kable surroundings. For those whose book collections
ore prosaic, the question invariably comes up, What is
ell-dressed book wearing this year? For example, in his
Billy Baldwin loathed dust jackets. Thomas Fleming
"We're very much against shelf after shelf of custom-
d books and we don't take dust jackets off, unless, of
e, they're really scruffy."

leste Cooper prefers any binding to dust jackets. "The
s seem more real," she says. "I think of the jackets as
tising." On the other hand she adds, "Let's be honest and
ide those paperbacks."





›ower of color, OPPOSITE TOP: A Venetian red
y by Irvine & Fleming at a showhouse in Southampton,
York, last summer—a room so tiny the partners'
has only one chair. OPPOSITE CENTER: On the
ıair, Bailey Rose chintz by Cowtan & Tout. OPPOSITE
›M: A library can be slightly more down-at-the-
than other rooms, says Fleming; a worn leather chair
unks as tables struck just the right note. ABOVE
: Sarah Spongberg used a strict turn-of-the-century
ıonite table as a computer desk in her Massachusetts
y. RIGHT: Spongberg ran bookcases from floor to
g, even beside an arched transom window.


ART DECO



Celeste Cooper challenged the conventions of library design at the Kips Bay decorator showhouse last spring: Books are stored on their sides in freestanding towers of varying heights. Her room, an homage to the forties and the French, gets its architectural strength from a ten-foot-long screen of her design in cherry wood, glass and gold leaf, and gets its serenity from a rich, neutral paint in the Donald Kaufman Color Collection.





LEFT: A chair by An
Dubreuil and a table by Pie
Chareau were part
Celeste Cooper's panthe
of modern French design at K
Bay. ABOVE: Says Coop
"If I do a library, somehow I h
to tweak it." And so she did, w
a corkscrew pillar of leath
bound books. RIGHT: At the de
Jules Leleu armchair; stor
piece of leather suitca
is by Jean-Paul Gaul

For more details

Reader Infor


The Australians
WRITING ON THE WALLS
ANSELM KIEFER
HISTORY OF ART





When Christmas comes, Suzanne Rheinstein, a Los Angeles decorator with roots in the traditions of the Deep South, throws restraint to the winds and dresses her house up with sparkle and gold

Time for glitz

BY ALICE GORDON
PHOTOGRAPHY BY
JEREMY SAMUELSON
PRODUCED BY BEVERLY McGUIRE

Growing up in New Orleans, Los Angeles decorator and shop owner Suzanne Rheinstein learned to equate Christmastime with painting things gold. Once, in the aftermath of a particularly destructive hurricane, her mother said, "Come on—we're going to gather all the magnolia leaves we can find and preserve them in glycerine until Christmas!" Then came the gold paint. Rheinstein was thoroughly indoctrinated. Now she says firmly, "At Christmas, it's time for glitz."

Every December in the Georgian Revival house in the Hancock Park section of Los Angeles where Rheinstein lives with her husband and daughter, gold and sparkle rule, albeit against a background of white flowers, evergreen garlands, and Fortuny-pleated ribbon. "My mother had hand-blown glass ornaments, and I've always used them too. I also hang so many glass beads on the tree that it looks like a dowager. Early in my marriage, when all my friends were using good-taste white lights and folk ornaments, I still used all my stuff."

Rheinstein admits to being "not a glitzy person at all" during the rest of the year. Hollyhock, her shop on Larchmont Boulevard, reflects the seasonal dichotomy of her taste as well as her southerner's talent for mixing venerable furniture and objects from many countries. Along with the handmade ornaments she collects and commissions are 18th- and 19th-century antiques; traditional upholstered furniture; pictures "ranging from the merely charming to the very fine"; and other items not usually associated with southern California. But, says Rheinstein, "L.A. is not all oversized white sofas." As one who has found the southern in southern California, she should know.



zanne Rheinstein decorates her tree lavishly with glass
ads and hand-blown ornaments, some by Christopher Radko
e "The Gleam in His Eye" in this issue). Panel is a 19th-century
nglish copy of an older Chinese screen, formerly wallpaper in
r husband's parents' New York town house. Opposite, top row: In
e entrance hall, garlands of evergreen are twisted with French
bbon from the "store for houses" Rheinstein opened in 1988.





A cocoa linen-velvet trefoil ottoman in the living room is set for Christmas Eve champagne, to be served in glasses copied for Hollyhock from a Regency-era example. The English Regency sofa is faux rosewood. Above the love seat: a pyramid of Venetian doges.



Belle Epoque china, a gift from Rheinstein's mother, sets the holiday table; Meissen from Mr. Rheinstein's grandmother fills the breakfront. The 1820 Russian chandelier retains its original canopy. "I made a pitch to have it de-electrified," says the decorator, "but my husband's practicality prevailed." Peter Dennis, floral designer from Whitegate, helped with the arrangements in the dining room as well as in the rest of the house.

For more details, see Reader Information





Wrapping it up

Beautiful wrapping is the final fillip of flattery that begins with the perfect gift. To give you some ideas, packages by artists and designers



ıcy Braithwaite's burlap bag is tied h hemp and adorned with berries.



Victoria Hagan's flamboyantly tied box sports mesh roses and glass beads.



Glued-on pennies by Victoria Hagan; Clodagh uses copper wire as ribbon.



by Cameron's montage of wildlife outs makes much of white paper.



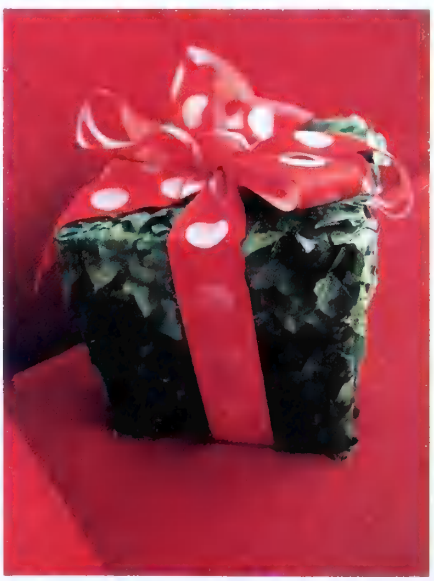
Bell'occhio ribbons add zest to plain paper. Design, Brett Landenberger.



Richard Giglio, Richard Lee and Stephanie Cross (BACK TO FRONT).



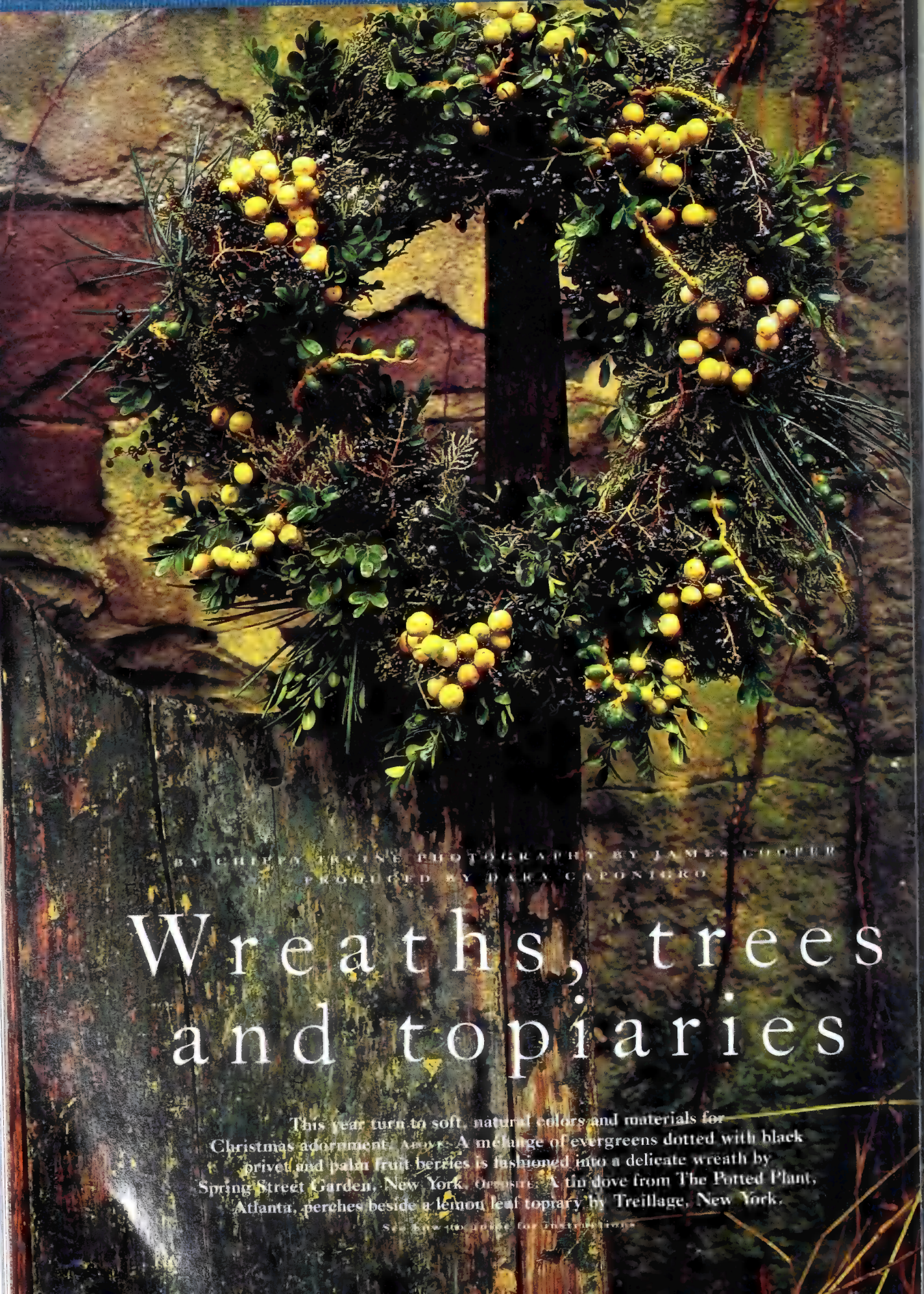
herine Leuthold adds found sea s to her wrapping repertory.



Ivy leaves tied up in red ribbon cover Anthony Baratta's box.



A hobo bag by Linda Ridings-Rubino in gold-stenciled upholstery velvet.



BY CHERYL IRVINE PHOTOGRAPHY BY JAMES COOPER
PRODUCED BY DARA CAPONIGRO

Wreaths, trees and topiaries

This year turn to soft, natural colors and materials for Christmas adornment. ABOVE: A mélange of evergreens dotted with black privet and palm fruit berries is fashioned into a delicate wreath by Spring Street Garden, New York. OPPOSITE: A tin dove from The Potted Plant, Atlanta, perches beside a lemon leaf topiary by Treillage, New York.

See How-to guide for instructions



Each year Robert E. and Diana Dibble Leitch set aside four days to decorate their 16-foot-tree (ABOVE), always using the same cherished ornaments that decorated the family evergreen when House Beautiful photographed it 28 years ago.





ABOVE LEFT: Starfish ornaments from the Amadeo Gallery Collection by Nancy Gaudioso Lutz.
OVE RIGHT: Clipped twigs are garnished with red berries. Floppy folk art dolls from ABC Carpet & Home await festivities.
BELOW LEFT: Sura Kayla of New York creates a wreath from freeze-dried roses, lemon leaves and tiny red berries.
BELOW RIGHT: Topiary from Paul Bott Beautiful Flowers is composed of fruits, nuts, princess pine and magnolia leaves.







JACK WINSTON



ABOVE LEFT: Gary Hutton's San Francisco buffet is shaded by a twelve-foot tree loaded with silver, gold and glass ornaments. ABOVE RIGHT: VSF, New York, makes a five-foot bear of hay and tucks a spray of berries into his ribbon. BELOW LEFT: Tree-top angel and cherub by Natalie Silitch are decorated with pearl buttons; from La Ruche, Boston. BELOW RIGHT: Artist Julie Lea and Cherishables, Washington, D.C., designed gold-trimmed, wood architectural ornaments









ABOVE LEFT: A bird's nest intertwined with gold thread and lined with real feathers can nestle inside your Christmas tree: by Carrie Glenn, Berkeley. ABOVE RIGHT: A bronzed, moss-bedecked angel from Ronaldo Maia Ltd., New York. BELOW: From Houston, Elvin McDonald designs a wreath featuring ready-to-plant narcissus bulbs.



Blithe



An American Empire settee with white upholstery keeps company with swagged Venetian chairs. Whimsical wire sconces by sculptor R.W. Russell hold tiny candles. FAR RIGHT: Hangi from the front door peephole, a dried fern ornament looks like a miniature Christmas tree.

spirit

New York designer Victoria Hagan decorates for the holidays with uncommon wit and beguiling charm













Hagan's Christmas, CLOCKWISE FROM TOP LEFT: **A collection of three-leaf napkin rings hung from the curtain rods, because she wanted to see them more often. An ornament made from dried star fruit and fern tops the tree next to the Moroccan throne chair, inlaid with mother-of-pearl. Dried fruit wrapped in organza ribbon adorns an old velvet folding screen Hagan's faux-painted mantel that looks like stone, and a mirror made to look old, as though it had always been there.**

BY CHRISTINE PITTEL
PHOTOGRAPHY BY ANDREW GARN
PRODUCED BY SARAH KALTMAN

Wanting clients to feel at home, designer Victoria Hagan furnished her high-ceilinged, bay-windowed office in a Manhattan town house to look as comfortable and inviting as a living room. Each piece in it has a unique personality; visitors to showhouse rooms by this stylish but offbeat young woman have come to expect such visual excitement. "I wanted the atmosphere to be relaxed, with a special quality that might capture the imagination," she says. Delicate wrought-iron lyre-back chairs surround her whit marble conference table, which doubles as a dining surfac for working lunches, intimate dinner parties or large buffets "I like to entertain here," Hagan explains. "The office i about the size of my apartment, and sometimes it's easier jus to stay here. I think of this as an extension of my home."

Naturally she likes to decorate for Christmas, and this yea she invited House Beautiful to join in the planning and exe cution. Naturally her ideas are as unconventional as their set ting. "My mother does a traditional Christmas, and from th time I was little I remember helping her drape the stairs with evergreens and red ribbons. But this space called for paler









CLOCKWISE FROM TOP LEFT: **Hagan keeps fabric samples in an English mahogany wardrobe. A collection of intaglios, a resplendent crown (which probably once belonged to a religious statue), sugared fruit and an embroidered vest compose an unexpected tableau. The table is set with fine linens from Frette, antique crystal decanters and mother-of-pearl and silver fruit forks from James II Galleries. Presents are wrapped in textured papers with luxurious ribbon.**

ore ethereal colors. I was thinking of the funny greens and lds of Venetian glass." So Hagan adjusted the Christmas lette. "Think of this as a snow-covered Christmas," she says ith a smile to those unnerved by all the serene expanses of hite. "It's frosty and sugar-coated."

She started with the mantel because it's the focal point of e main room, heaping it with everything but evergreens. niper leaves, lemons, limes, berries and pears entwine the ench Empire clock and 18th-century brass candlesticks. These are all actually traditional Christmas items," says agan. "We just used them in a different way." She wrapped dividual pieces of dried fruit in shimmering organza ribbon and hung them from strings of golden beads on the tree. "This is a very homemade Christmas. No store-bought ornaments," she explains. "This is one season of the year when I take the time to pay attention to details, whether it's rolling fine linen napkins into velvet knots or antique napkin rings, making special place cards, baking cookies, or wrapping presents in my favorite Venetian marbleized paper."

There is a simplicity and elegance in all of her choices, spiced with a subtle, provocative wit. "I think Christmas is magical. It brings back the fondest memories of growing up," she says, eyes sparkling. "It's a time when you're not afraid to light every candle in the house."

Christmas spans 159 years at the Rotch-Jones-Duff hous

museum in New Bedford, where the traditions of three families–

The longest Christma



and three epochs—jostle merrily at holiday time. From parlor t

pantry, the ghosts of Christmas past seem as alive as the greenery

ABOVE: Young visitors love the nursery, where the tree is hung with antique German ornaments. The two dollhouses, found in the attic, were no doubt favorites of Amelia Jones, who lived here from age 2 to 85. OPPOSITE: A spicy basketful by Allen C. Haskell, who gladdens the Rotch-Jones-Duff House with his ever-green imagination.











BY JUNE KURT

PHOTOGRAPHY BY KARI HAAVISTO

PRODUCED BY SARAH KALTMAN

It might be hard to imagine that New Bedford, Massachusetts, was once among the richest towns in the world—unless, that is, one steps into the handsome Greek Revival Rotch-Jones-Duff House, with its mahogany doors and silver hinges and door handles. Back in the 1830s, when the world was illuminated by whale oil, New Bedford's prosperous ship owners built "brave houses and flowery gardens," as Herman Melville put it in *Moby Dick*. Perhaps the bravest was this house, now a museum, built in 1834 by a aged whaling merchant to please his ambitious young bride. The probable architect, Richard Upjohn, went on to create Wall Street's Trinity Church and some of the elegant cottages of Newport, Rhode Island.

There are no longer little girls in velvet party dresses playing with their rag dolls and Federal dollhouse. The giggle of young rascals riding in the dumbwaiter no longer echo between the summer kitchen and the winter kitchen. But garlands entwine the front-hall banisters; in bedrooms and tall parlors, candles and blown-glass ornaments dazzle on tree boughs, and every Christmas, Allen C. Haskell, New Bedford's master horticulturist, enriches the rooms with elegant topiaries and beribboned greens.



William Rotch, Jr., built the house in 1834. Desk (OPPOSITE) was his father's.
THIS PAGE, CLOCKWISE FROM TOP: A front-hall welcome—horticulturist Haskell's own ornament collection. His hallmark wreath combines evergreens. High Victorian sideboard reflects New Bedford's whaling riches. Rear parlor with 1820s German piano was the scene of family musicales. Beatrice Duff's 1930s bedroom has original textiles.

For more details, see Reader Information

It is remarkable that since it was built the house has known the bustle of only three families—all of them leading citizens of the town. Each, of course, made some changes. Parquet floors were added over original ones; an Art Deco bathroom coexists with a Victorian parlor. Because all the owners respected the sublimely balanced structure of the grand original, visitors to the Rotch-Jones-Duff House and Garden Museum are treated to an evocative parade of American domestic taste—from a slant-top desk of the 1700s to a satin bed-puff of the 1930s. At Christmas, teas and decoration workshops fill the house with lively chatter. There are concerts, lectures and poetry readings throughout the year, and in warm weather the historic gardens are a great draw. So it won't be surprising to find light and music pouring this season from the big yellow house; here, Christmas has lasted for a century and a half.





Feast for the senses

For Marjorie Reed Gordon and her husband, Ellery, creating a beautiful meal is "a celebration of life" and a gift of love to their friends



Lobster mignonettes and white asparagus (ABOVE) are affordable luxuries served in salad portions. OPPOSITE: Accents from nature—regal amaryllis, statuesque greens and pomander favors in silver beakers—are set off by gleaming silver and a piece of brilliant Indian silk Marjorie Gordon had made into a tablecloth.





A festive main course offers a tantalizing mix of flavors (ABOVE LEFT): **Venison chops tenderized with cranberry oil and spike with pepper are served with a Swiss chard timbale.** ABOVE RIGHT: **A family tea service and a dish of kumquats.** OPPOSITE: **A landscape of evergreens, paper-whites, nut topiaries and fruits surrounds a brandied tangerine tart.** BELOW: **The Gordons**

Recipes begin on page 108. For more details, see Reader Information

BY JILL KIRCHNER

PHOTOGRAPHY BY KARI HAAVISTO

PRODUCED BY CAROLYN ENGLEFIELD

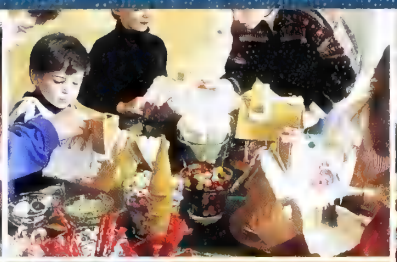
Theirs is a match made in gastronomic heaven: Marjorie Reed Gordon loves to entertain—she can create a tablescape to feast the eyes, and works the chemistry of seating like a sorcerer, but she "doesn't cook a whit." Her husband, Ellery, studied cooking at La Varenne, trained at Sign of the Dove, and even after a full day at his men's apparel company, loves to make gourmet meals. They share a passion for entertaining that, especially at holidays, inspires a labor of love. "Our Christmas gift to friends is this dinner," says Marjorie, who has produced two books on entertaining as well as a video, "The Common Sense Hostess: New Party Secrets for the Nineties" (Wood Knapp).



Gordon's common-sense philosophy: Elegance need not cost a fortune. This Christmas dinner, while seemingly the epitome of opulence, is a case in point. "I'm a recycler," says Marjorie. Silk scarves her husband brought back from India step into service on the sideboard and trays. A flea market habitué, she likes to use old objects in new ways. A heart-shaped ashtray holds a votive candle, a vintage green glass proffer holds mint sticks. Even her elaborate tableaux rely on simple elements from nature.

Ellery Gordon's culinary philosophy is a similar mix of luxury leavened with practicality. Because he cooks after work, and doesn't want to miss the party, he chooses dishes that can be prepared in advance and cooked quickly. He is never away from the dinner table for more than ten minutes between courses. Using reduced juices and light oils in place of butters and heavy sauces, his cooking is a healthful as well as intriguing balance of tastes and textures. To the Gordons, "Meals are a way of delighting all the senses."











Take a few unadorned gingerbread houses. Surround them with bowls of colorful candies, cookies and royal icing. Invite a group of youngsters to decorate them, and you have instant Christmas fun and spectacular ornaments to boot

House party

BY JANE ELLIS
PHOTOGRAPHY BY ELIZABETH ZESCHIN

Pastry chef and gingerbread artist

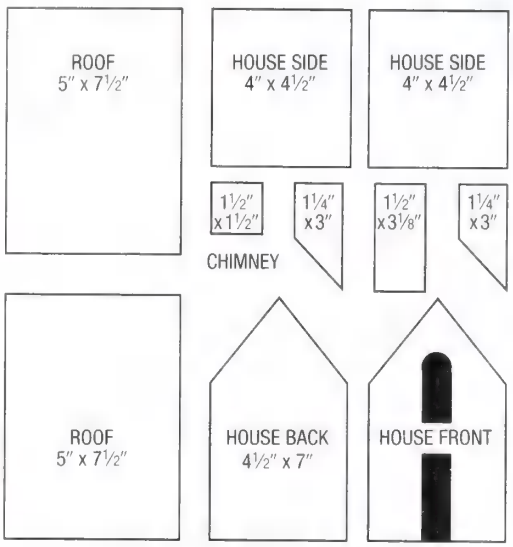
Constance Baldwin puts on the best Christmas parties. In fact she has made a business out of it. Baldwin spends much of her time these days as a pastry chef in New York and is known for her beautifully constructed and decorated gingerbread hous[illegible]. What she likes best is for a group of children to get into th[illegible]t. Baldwin supplies gable-roofed gingerbread houses, a buffet [illegible]ndies and cookies, plus royal icing in a rainbow of colors to serve as the glue. The children have free rein t decorate the houses just as they wish. "They go for the gaudy says Baldwin, who offers bright, shiny goodies like gum ball jellybeans and gold dragées. She likes candies with a stron pattern—licorice sticks, spearmints and cookies of all kind "A child can find a creative use for anything. Jelly rings b come wreaths, Jordan almonds become bushes and canc canes become roofing," she says. Roll up the rug and let th kids do what they will. "Remember," says Baldwin, "youn children have an attention span of about half an hour." B she finds mommies and daddies are only too happy to finish u

A nine-y[illegible]r-old's finished house (OPPOSITE)**; the makings and the children** (ABOVE) **creating houses as brilliant as jewels.**

Directions and recipes follow. For more details, see Reader Information

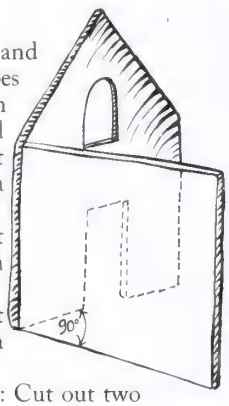


MAKING THE GINGERBREAD HOUSE TEMPLATES



For house:

Using a pencil and ruler, draw the shapes shown below on stiff corrugated cardboard. Cut out templates with a matte knife.



Roof: Cut out two 5-by-7½-inch pieces.

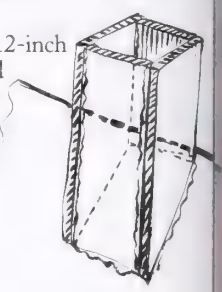
Sides: Cut out two 4-by-4½-inch rectangles.

Front and back: Cut out two 4½-by-7-inch rectangles. To form peaked roofline, cut from center of one 4½-inch side to point 3 inches down right side, cutting off corner. Make second cut starting at the same place on 4½-inch side and cutting to point 3 inches down left side, cutting off another corner. For fron cut out a door and window.

Chimney: Cut 1½-by-3⅛-inc rectangle for chimney front. Cut 1¼ inch square for chimney back. C 1¼-by-3-inch rectangle for chimne sides; cut sloped edge by makin diagonal cut from center of left 3 inch side to opposite corner, cuttin off one corner.

For base:

Cut two 12-inch corrugated cardboard circles or two 12-inch squares.



GINGERBREAD HOUSE

8 cups unsifted flour
2 teaspoons ground cinnamon
2 teaspoons ground ginger
½ teaspoon salt
1¾ cups dark corn syrup
1 cup firmly packed light brown sugar
¾ cup butter

In a large bowl mix flour, cinnamon, ginger and salt.

In a 2-quart saucepan over medium heat, melt corn syrup, brown sugar and butter, stirring occasionally until well blended. Make a well in the dry ingredients, pour corn syrup mixture in the center and stir with a wooden spoon until blended. Knead dough until smooth and even in color. Divide dough into four equal parts and wrap in plastic wrap. Start working with dough as soon as it is made or refrigerate for up to two days. Allow dough to come to room temperature before rolling.

Line baking sheets with aluminum foil.

Roll out one piece of dough at a time on prepared baking sheet to about ¼-inch thick rectangle. Lightly flour the largest template with flour, place on dough and cut out shapes precisely. Continue rolling and cutting until all pieces are cut.

Bake shapes in a 350°F preheated oven for 10 to 15 minutes, or until very lightly brown around the edges. Place templates on the warm gingerbread and trim to size immediately. Cool on baking sheet until firm enough to transfer to wire racks.

Store shapes flat in a dry place until ready to assemble. Makes 2 houses.

GINGERBREAD HOUSE BASE

1 cup butter
3 cups sugar
1 cup molasses
3 tablespoons ginger
1 tablespoon cloves
1 egg
2 tablespoons baking soda
1 cup heavy cream
9 cups flour
Vegetable spray oil

In a large saucepan over low heat, melt butter. Add sugar, molasses, ginger, and cloves to pan and stir until well blended. Stir in egg and baking soda; mixture will froth slightly. Add heavy cream and stir until well blended. Remove pan from heat and stir in flour. You may need to use your hands for mixing in the last cup of flour. Cover dough with plastic wrap and refrigerate for several hours or overnight.

Remove dough from refrigerator and divide into four equal parts. Use two parts to make bases. Additional dough can be used for making cookies to decorate house, if desired.

Cover a large cookie sheet (at least 14 inches wide) with aluminum foil. Spray sheet with oil, roll out a quarter of the dough to ¼-inch thick and use the cardboard template to cut base to size.

Bake base in a preheated 350°F oven for about 15 minutes, or until golden brown. While base is still warm, place template on top and trim to size. Cool base on rack for 24 hours. Makes 2 bases.

ROYAL ICING

1 pound confectioners' sugar
½ teaspoon cream of tartar
3 egg whites

In the bowl of an electric mixer mix sugar, cream of tartar and egg whites until combined. Set speed on high and mix at least 7 minutes. Store in an air-tight container until ready to use. Makes 2½–3 cups. This is enough icing to assemble tw houses. Repeat recipe for decorating. D not double the recipe.

BUILDING HOUSE

Place 2 tablespoons royal icing in cent of round template and position gingerbre base on top of icing.

Cover a table surface with aluminu foil. With a pastry bag filled with icing ar fitted with a #11 tube, pipe a line of icin down the inside 4-inch front wall edge ar 4-inch side wall end. Join the two walls form a corner, pressing the edge of th front wall to the end of the side wall. Pos tion at a 90° angle by using a right ang piece of cardboard. Use cans or jars to he prop walls up as they dry.

Prepare the back wall and the other si wall in the same fashion.

Wait an hour.

Cement the 4 walls together. Run more line of icing down inside of corn edges for reinforcement. Set aside for hour.

On one side of the house, pipe icing top of the walls. Place one side of roof top of icing to make contact. Roof w overhang at both ends and over side. L roof up to expose icing markings. Pi icing generously along these markings a once more over top of walls. Gently pre the roof piece into position, holding it un it does not slip. Affix the second roof pie so that it is flush. Set aside for 24 hours.

Ice the bottom of the smaller piece of t chimney. Place on roof seam towards ba wall. Hold in position until steady. Let d For chimney sides (do at one time): Pi icing down short edge and slanted edg Position and hold until steady. Let d When dry, pipe icing down unglued

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edges and across roof where the base of chimney front will sit. Position chimney front against chimney sides and on roof. Hold in position to prevent sliding. Let dry.

Trace the bottom of the house with a pencil onto the base, remove house and with a #11 pastry tip fitted to a pastry bag filled with icing, pipe icing just inside the pencil line. Rest finished house on top. Set aside for ½ hour before decorating.

Decorate exterior of gingerbread house with royal icing and assorted decorations.

DECORATIONS

Royal icing (see recipe above)
Assorted cookies
Colored gum balls
Gold and silver dragées
Green spearmint rounds
Gummy bears
Ice cream cones
Jelly rings
Jordan almonds
Large and small candy canes
Marshmallows
Nonpareils
Candy-colored buttons
Peppermints
Red cinnamon hots
Red licorice

HELPFUL HINTS

Keep gingerbread dough wrapped tight with plastic wrap when not in use.

Place a wet dish towel under trays to help hold in position as cookie dough is being rolled out.

Do not bake too many pieces at or time; time is needed to cut cooked doug to template size.

Leave 1-inch space all around piec when baking.

Assemble house soon after baking t avoid damage.

If unable to assemble, store pieces flat one layer only. Use a jelly roll pan lined wi bubble wrap.

If pieces break, they can be repaired wi royal icing.

Excess icing can be removed with a kni from outside edges of houses approximate 20 minutes after pieces are assembled.

It is important to keep everything straig and on a right angle for assembling. ■

Continued from page 103

MIGNONETTES OF LOBSTER WITH ASPARAGUS AND ARTICHOKES

24 white asparagus, trimmed
24 green asparagus, trimmed, and trimmings diced
Salt
Juice of 1 lemon
2 cooked large globe artichoke bottoms sliced into 32 thin slices
4 cooked lobster tails, about 2 pounds
Juice of 1 lime
¼ cup sherry vinegar
Pepper
½ cup extra virgin olive oil
2 tablespoons white truffle oil
1 tablespoon boiling water
4 peeled and finely minced shallots
1 finely minced leek, white part only
½ pound washed and dried red and green oak leaf lettuce
2 ounces domestic caviar (optional)
3 tablespoons fresh chopped chervil

Use butcher's twine to tie white asparagus into a bundle. In a tall pot, bring 1 inch of water to a rapid boil. Stand asparagus tips up in water and cover pot. Steam until asparagus is tender, 2 to 5 minutes, depending on size. Refresh immediately in cold running water and set aside. Repeat process with green asparagus, which takes less time to cook.

In a small saucepan, blanch diced asparagus trimmings in boiling salted water for 1 minute. Refresh immediately in cold water, drain and set aside.

In a heavy saucepan over high heat, boil salted water, lemon juice and sliced artichoke bottoms for 2 minutes. Drain, refresh under cold running water and set aside.

Remove shells from lobster tails, trim rough ends of tail, chop fine and set aside. Cut tails across into 24 ½-inch thick mignonettes and set aside.

In a blender mix lime juice, sherry vinegar, and salt and pepper to taste for 15 seconds. Add olive oil and truffle oil and blend for 30 seconds. Add boiling water and blend for 30 seconds longer. Pour mixture into a bowl and add shallots, leeks and lobster trimmings and mix well.

Line 8 salad plates with lettuce, top with asparagus alternating with 3 white and 3 green. At the base of the asparagus spears, make a semicircle beginning with 4 slices of artichoke, 3 mignonettes of lobster and a small dollop of caviar in the center of each mignonette. Sprinkle on diced asparagus. Spoon 2 tablespoons of dressing over asparagus and around mignonettes. Garnish salad with chopped chervil. Serves 8.

SEARED VENISON CHOPS WITH THREE PEPPERS

3 cups dry red wine
6 tablespoons olive oil
¼ cup crushed raw cranberries
2 cloves peeled and smashed garlic
8 ½-pound New Zealand farm-raised loin venison chops, preferably Cervena brand
1 tablespoon crushed white peppercorns
1 tablespoon crushed red peppercorns
1 tablespoon crushed green peppercorns
2 cups three lily jam (see recipe below)
1 cup cranberry oil (see recipe below)
Italian parsley leaves for garnish

In a large bowl combine wine, 2 tablespoons oil, cranberries, garlic and venison chops. Cover and refrigerate for 24 hours.

Remove bowl from refrigerator 2 hours before cooking.

Remove venison from the marinade without drying chops. Reserve marinade.

Mix crushed peppercorns on a plate, a press both sides of the venison chops in the peppercorns.

In a large sauté pan over medium-hig heat, sear venison chops in remaining oli oil for 1½ minutes on each side or un golden brown. Remove chops to a roasti pan and place in a preheated 450°F oven f 10 minutes for medium rare.

Add reserved marinade to the sauté p and boil mixture until it has reduced about ½ cup.

To serve: Place 2 tablespoons three l jam on 8 warmed dinner plates, top wi venison chop and evenly divide the reduc marinade on top of the chops. Spoon cra berry oil on both sides of the chop and ga nish with whole parsley leaves. Serves 8.

THREE LILY JAM

4 tablespoons canola oil
2 large Spanish onions, peeled and thinly sliced, about 1½ pounds
10 shallots, peeled and thinly sliced
4 leeks (white part only), carefully washed and thinly sliced
½ cup white sugar
½ cup light brown sugar
1 cup red wine
½ cup balsamic vinegar

In a large sauté pan over medium-hi heat, sauté oil, onions, shallots and lee until translucent, stirring occasionally. A remaining ingredients, stirring until sug dissolve. Reduce heat to low and cook, u covered, stirring occasionally until all liqu dissolves.

Three lily jam can be made several da in advance and kept tightly covered in t refrigerator. Warm in a saucepan over l heat before serving. Makes about 2 cups

CRANBERRY OIL

2 cups cranberry juice

KRAFT

You can make holiday magic!



Make cheesecake disappear.

PHILLY® 3-STEP FRUIT TOPPED CHEESECAKE

CREAM CHEESE

Prep time: 10 minutes *Cooking time: 40 minutes*

2 (8 oz) pkgs. PHILLY® Cream Cheese
or Light PHILLY® Neufchatel Cheese, softened
½ cup sugar
½ teaspoon vanilla
2 eggs
1 prepared graham cracker crumb crust (6 oz or 9-inch)
2 cups sliced assorted fresh fruit

1. **MIX** cream cheese, sugar and vanilla with electric mixer on medium speed until well blended. Add eggs; mix until blended.

2. **POUR** into crust.

3. **BAKE** at 350°F, 40 minutes or until center is almost set. Cool. Refrigerate 3 hours or overnight. Top with fruit. 8 to 10 servings.

PHILADELPHIA CREAM CHEESE KRAFT

edges and across roof where the base of chimney front will sit. Position chimney front against chimney sides and on roof. Hold in position to prevent sliding. Let dry.

Trace the bottom of the house with a pencil onto the base, remove house and with a #11 pastry tip fitted to a pastry bag filled with icing, pipe icing just inside the pencil line. Rest finished house on top. Set aside for ½ hour before decorating.

Decorate exterior of gingerbread house with royal icing and assorted decorations.

DECORATIONS

Royal icing (see recipe above)
Assorted cookies
Colored gum balls
Gold and silver dragées
Green spearmint rounds
Gummy bears
Ice cream cones
Jelly rings
Jordan almonds
Large and small candy canes
Marshmallows
Nonpareils
Candy-colored buttons
Peppermints
Red cinnamon hots
Red licorice

HELPFUL HINTS

Keep gingerbread dough wrapped tight with plastic wrap when not in use.

Place a wet dish towel under trays to help hold in position as cookie dough is being rolled out.

Do not bake too many pieces at on time; time is needed to cut cooked doug to template size.

Leave 1-inch space all around piece when baking.

Assemble house soon after baking t avoid damage.

If unable to assemble, store pieces flat i one layer only. Use a jelly roll pan lined wit bubble wrap.

If pieces break, they can be repaired wit royal icing.

Excess icing can be removed with a knif from outside edges of houses approximatel 20 minutes after pieces are assembled.

It is important to keep everything straigh and on a right angle for assembling. ■

ENTERTAINING

Continued from page 103

MIGNONETTES OF LOBSTER WITH ASPARAGUS AND ARTICHOKES

24 white asparagus, trimmed
24 green asparagus, trimmed, and trimmings diced
Salt
Juice of 1 lemon
2 cooked large globe artichoke

In a blender mix lime juice, sherry vinegar, and salt and pepper to taste for 15 seconds. Add olive oil and truffle oil and blend for 30 seconds. Add boiling water and blend for 30 seconds longer. Pour mixture into a bowl and add shallots, leeks and lobster trimmings and mix well.

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In a large sauté pan over medium-hig heat, sear venison chops in remaining oliv oil for 1½ minutes on each side or unt golden brown. Remove chops to a roastin pan and place in a preheated 450°F oven fo



Melt a mesmerizing dip.

VELVEETA® SALSA DIP
CHEESE SPREAD

Prep time: 5 minutes
Microwave cooking time: 5 minutes
Conventional cooking time: 5 minutes

1 lb VELVEETA® Pasteurized Process Cheese Spread, cubed
1 jar (8 oz) PACE® Picante Sauce OR salsa
2 tablespoons chopped cilantro (optional)

▪ Microwave VELVEETA® Process Cheese Spread and PACE® Picante Sauce in 1½-quart microwaveable bowl on HIGH 5 minutes or until VELVEETA® Process Cheese Spread is melted, stirring after 3 minutes. Stir in cilantro.

• Serve hot with tortilla chips or vegetable dippers. Makes 3 cups.

CONVENTIONAL: Stir VELVEETA® Process Cheese Spread and PACE® Picante Sauce in a saucepan on low heat until VELVEETA® Process Cheese Spread is melted. Stir in cilantro. Serve as directed.

KRAFT Velveeta

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KRAFT

You can make holiday magic!

Cast a spell over chicken.

100% Parmesan Chicken Breasts

Prep time: 5 minutes Cooking time: 25 minutes

6 boneless, skinless chicken breast halves (about 2 lb)
2 tablespoons Parkay Spread Sticks, melted
½ cup (2 oz) Kraft 100% Grated Parmesan Cheese
¼ cup dry bread crumbs
1 teaspoon *each* dried oregano leaves and parsley flakes
¼ teaspoon *each* paprika, salt and black pepper



- Heat oven to 400°F. Spray 15 x 10 x 1-inch baking pan with no-stick cooking spray.
- Dip chicken in spread; coat with combined remaining ingredients. Place in prepared pan.
- Bake 20 to 25 minutes or until tender. Makes 6 servings.



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Trace the bottom of the house with a pencil onto the base, remove house and with a #11 pastry tip fitted to a pastry bag filled with icing, pipe icing just inside the pencil line. Rest finished house on top. Set aside for ½ hour before decorating.

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Gummy bears
Ice cream cones
Jelly rings
Jordan almonds
Large and small candy canes
Marshmallows
Nonpareils
Candy-colored buttons
Peppermints
Red cinnamon hots
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Enchant your green beans.

CHEESY GREEN BEANS

Prep time: 10 minutes Cooking time: 15 minutes

10 slices OSCAR MAYER Bacon
2 packages (16 oz each) BIRDS EYE Cut Green Beans
1 lb mushrooms, sliced
¾ cup chopped onion
¾ teaspoon ground black pepper
1 jar (16 oz) CHEEZ WHIZ Pasteurized Process Cheese Spread

- Cook bacon until crisp. Drain bacon, reserving ¼ cup drippings. Crumble bacon; reserve 2 tablespoons.
- Microwave beans as directed on package; drain well.
- Add mushrooms and onion to reserved ¼ cup drippings in skillet. Cook and stir on medium-high heat 10 minutes; drain. Add bacon, hot cooked green beans and pepper; mix lightly. Spoon into 2-quart serving dish.
- Microwave process cheese spread as directed on label. Pour over green bean mixture. Sprinkle with reserved 2 tablespoons crumbled bacon. Makes 10 servings.





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KRAFT

You can make holiday magic!

Conjure up pizza for dipping.

QUICK PIZZA DIP

Prep time: 5 minutes *Cooking time: 20 minutes*

▪ Heat oven to 350°F. ▪ Beat 1 container (8 oz) PHILADELPHIA BRAND Soft Cream Cheese and 1 teaspoon Italian seasoning with electric mixer on medium speed until well blended. Spread on bottom of 9-inch pie plate. ▪ Top with 1 cup of KRAFT Natural Shredded Low-Moisture Part-Skim Mozzarella Cheese, ½ cup pizza sauce, an additional 1 cup mozzarella cheese and 2 tablespoons *each* green and red pepper. ▪ Bake 15 to 20 minutes or until mixture is thoroughly heated and cheese is melted. Serve with breadsticks. Makes 10 servings.



Turn pitas into pizzas.



CHEESY PITA PIZZA APPETIZERS

Prep time: 5 minutes *Cooking time: 12 minutes*

▪ Heat oven to 375°F. ▪ Lightly brush 2 pita breads with KRAFT House Italian Dressing; place on cookie sheet. ▪ Bake 8 to 10 minutes or until lightly browned. ▪ Top each pita with 2 KRAFT American Singles Pasteurized Process Cheese Food slices and pizza toppings (chopped green and red pepper, sliced mushrooms, chopped ham or sliced red onion); drizzle with additional dressing. ▪ Bake 1 to 2 minutes or until process cheese food begins to melt. Cut into quarters. Makes 2 to 4 servings.

2 shallots, peeled and thinly sliced
½ cup canola oil

In a saucepan over medium-high heat, reduce cranberry juice to ¼ of a cup. Set aside.

In a skillet over medium-low heat, sauté shallots in oil until translucent. Remove pan from heat and cool for 10 minutes.

Strain oil into a blender, add reduced cranberry juice and blend for 30 seconds.

Cranberry oil can be made several days in advance. Store tightly covered in the refrigerator. Serve at room temperature. Makes about ¾ cup.

SWISS CHARD TIMBALE

2 pounds Swiss chard, washed and stemmed
2 cups water
¼ cup freshly squeezed lemon juice
½ teaspoon salt
½ pound sliced bacon, cut into 1-inch matchsticks
4 shallots, finely minced
2 leeks (white parts only) julienned
Leaves from 6 sprigs of fresh thyme
2 tablespoons olive oil
1 cup fat-free yogurt
¼ cup freshly grated Parmesan Reggiano cheese
2 egg yolks
Salt and freshly ground pepper to taste

Separate the green and white parts of Swiss chard leaves. Cut the white part in ¼-inch dice. Reserve the green parts.

In a large saucepan bring water, lem juice and salt to a boil. Add white Swi chard and simmer for 10 minutes or un tender. Drain and set aside.

In a separate saucepan blanch the gree in boiling salted water for 1 minute. Dra and immediately refresh under cold ru ning water. Pat dry and set aside.

In a sauté pan cook the bacon ov medium-low heat until most of the fat rendered. Do not allow bacon to crisp. Po off fat, reduce heat to low, add shallo leeks, thyme leaves and olive oil and sau until shallots are translucent, about 5 mi utes. Add yogurt to the pan and contin cooking until it is reduced by half. Remo pan from heat and mix in Parmesan chee egg yolks, diced Swiss chard, salt and pepp

Line 8 2-ounce ramekins or custard cu with plastic wrap. Completely line the pla tic with the Swiss chard greens, allow overhang all around the top. Fill with t diced Swiss chard mixture and fold t overhanging greens over the top. Cov with plastic wrap.

Place ramekins in a shallow pan. Po enough hot water into the pan to reach depth of ½ inch, cover and steam for minutes. Remove ramekins from pan a unmold. Remove plastic wrap and ser immediately.

Timbales can be made a day ahead a refrigerated. Before serving, remove fro refrigerator, return to room temperatu and steam for 15 minutes. Serves 8.

BRANDIED TANGERINE TART

For pastry:
2½ cups unbleached all-purpose flou
¼ teaspoon salt
4 tablespoons superfine sugar
1¼ sticks cold unsalted butter, cut into ¼-inch cubes
2 egg yolks
Juice of 1 medium orange
1 egg white beaten with 1 teaspoon water

For pastry cream:
1 cup heavy cream
½ vanilla bean
3 tablespoons sugar
2 egg yolks
1½ tablespoons cornstarch
2 tablespoons brandy

For fruit topping and glaze:
12 tangerines
½ cup orange marmalade
1 tablespoon brandy

To assemble:
2 9-inch baked tart shells
Pastry cream
Fruit and glaze

Prepare pastry: In the work bowl of food processor fitted with a steel bla combine flour, salt and sugar with a f quick pulses until combined. Add butt and pulse until mixture is crumbly.



In a small bowl, whisk together egg
ks and orange juice. Turn on processor
l slowly add this mixture until the pastry
gins to hold together. You may not need
the liquid.

Flour hands and remove pastry from the
cessor, knead on a flat dry work surface
1 or 2 strokes. Slam pastry down on a
rk surface to remove air bubbles and flat-
it into a disc. Divide pastry in half and
ap separately in aluminum foil and
igerate for at least 1 hour.

Remove pastry from the refrigerator.
htly wet a work surface and place a piece
waxed paper on top. Sift a little flour
o the waxed paper and flour the rolling
. Roll out pastry starting from the center
ward, using short, firm strokes and
nging direction as needed to keep pastry
early circular as possible. Roll the pastry
sely around the rolling pin, center and
oll it over a 9-inch round tart pan. Trim
edge allowing enough pastry to turn in
ng the rim. Prick the bottom of the
gh all over with a fork. Repeat process
h remaining dough.

Bake tart shells in a preheated 350°F
n for 12 to 15 minutes. Remove tart
lls from oven, brush bottoms with egg
te mixture and return to oven and bake
additional 3 to 5 minutes or until dry.
pastry cool completely on a wire rack,
nold and set aside.

Prepare pastry cream: In a double boiler
r simmering water, warm ¾ cup of
m.

Split the vanilla bean and scrape the
ds into a bowl. Add vanilla bean pod to
cream. Whisk the sugar and egg yolks
the vanilla seeds and whisk until light
pale yellow.

In a small bowl dissolve the cornstarch in
brandy and whisk into the egg mixture.
When cream is warm, remove from heat
slowly add egg mixture whisking con-
tly. Return mixture to the top of the
ble boiler and continue to whisk con-
tly over simmering water for 4 to 5
utes, or until mixture forms ribbons
en the whisk is lifted. Remove from
t, take out vanilla pod and whisk in
aining cream. Place a piece of plastic
p directly on the surface of the cream
refrigerate until ready to use.

Prepare fruit and glaze: Peel tangerines
remove pith and membranes from
vidual sections with a small, sharp
e. Cover and refrigerate fruit until ready
se.

In a small saucepan over medium heat,
t marmalade and brandy. Strain over a
l and cool slightly.

Assemble tarts: Spread pastry cream to
ickness of ½-inch at bottom of pastry
ls. Arrange tangerine sections in con-
ric circles on top of cream beginning at
outer edge. Brush top with warm fruit
e. Serve at room temperature. Makes 2
ch tarts. ■



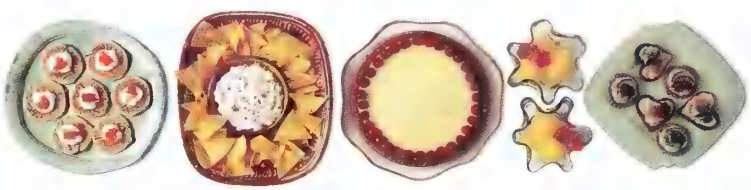
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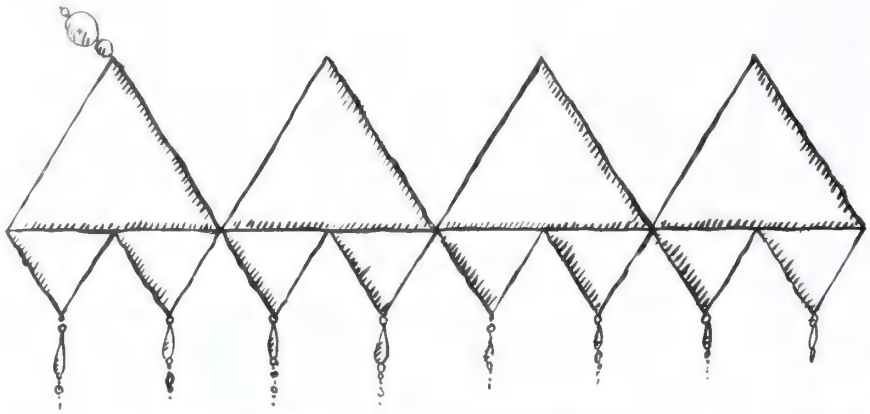
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Wrapping It Up

Continued from page 85



ANGÈLE PARLANGE

To make a pyramid box top: With a piece of cardboard, measure a square that is ½ inch bigger on all sides than the square of the box. Cut the piece of cardboard into four equal triangles. Make into a pyramid and tape pieces together. Cover with fabric or paper, repeating the steps above. Take the triangles and glue them to the cardboard base. Cut smaller triangles to make fringe. To cover box, measure sides, cut appropriate pieces and glue to box. Sew beads and baubles to the edge and top of the lid. The pyramid should fit over the box like a lid.

NANCY BRAITHWAITE

You will need about 2 square feet of burlap (size varies depending on the size bag you want to make). Fold in half. Sew up sides. Fray top edges. Tie bag with a rope or natural-colored ribbon. Add dried berries or flowers for decoration.

VICTORIA HAGAN

For glass-beaded box: Wrap box in colored tissue paper. Glue plastic baubles or beads onto paper. Buy heavy gauge wire and with pliers bend into "ribbon."

For penny-covered box: Wrap in brown paper. Using a hot-glue gun, stick pennies onto paper as shown in photo or using your own design. Tie a fanciful ribbon around the package.

CLODAGH

Wrap in brown paper. Take hardware store copper wire and use it as a ribbon wrapped several times around the package. Other items, such as springs or lead weights, can be used for added decoration.

LIBBY CAMERON

Wrap in white paper. Cut out colorful images such as animals and flowers from magazines. Glue to paper with Elmer's glue and then tie with bright ribbon.

BRETT LANDENBERGER

Use brown paper or simple white boxes. Add only a distinctive ribbon, such as those found at Bell'occhio, to make a pleasing package.

RICHARD GIGLIO

Buy plain craft paper. Hang paper on a wall and splatter or drip with paint (watch out for the wall!) After the paint has dried, writ Happy Christmas in a contrasting color.

RICHARD LEE

Use Chinese newspaper as wrappin paper. Make strips of red tissue paper an then tie them all together at the cente to make a feathery bow. Wire on fortun cookies or chopsticks. Hot-glue bow.

STEPHANIE CROSS

Paint craft paper in any color. Whe paint has dried, apply a handprint in a cor trasting color. When dry, wrap package.

CATHERINE LEUTHOLD

Wrap package in brown paper. Using hot-glue gun, arrange found sea glass, sma stones or buttons on the package. Finish o with a thin gold ribbon.

ANTHONY BARATTA

Buy ivy at a local florist. Hot-glue sing leaves onto a box—you may also want to u dried flowers. When dry, tie a thick ribbo around the whole package.

LINDA RIDINGS-RUBINO

Buy upholstery velvet in white (or an other color you find suitable). Cut fabri into a square piece—size depends on th gift size. Cut out a stencil from a piece cardboard—either a found or homemad design will do.

Using gold paint, stencil one or mo designs onto the fabric in a random patter Wait for paint to dry. When it is dry, plac gift in the center of the square and gath the four corners up at the top. Tie the to with a rope or natural ribbon. Thread a stic through the ribbon for the final touch.

Wreaths, Trees and Topiaries

Continued from page 91

BERRY WREATH

You will need a wire frame, found in a florists' supply store; florists' wire; wire clippers and a collection of natural, varied evergreens. Spring Street Garden used black pine, boxwood and juniper, but you could include vines such as ivy and grape, and a selection of berries such as black privet and palm fruit berries, or even bunches of tiny champagne grapes. With florists' wire, bind each piece of vine and greenery onto your wire frame. Add the berries last, spacing them artfully.



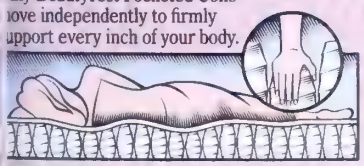
LEMON LEAF TOPIARY

The Treillage staff used freeze-dried lemo leaves for their topiary, but you might pref to use laurel or eucalyptus. Freeze-drie leaves make the ornament more permanen You will need a Styrofoam topiary for from a florists' supply shop; plenty of leave plaster or gravel to secure and weight th form into a container; a hot-glue gun; pointed tool such as an orange stick or sharpened pencil to make holes; and som sort of container. Treillage used a Victoria style fiberglass urn, but you may own

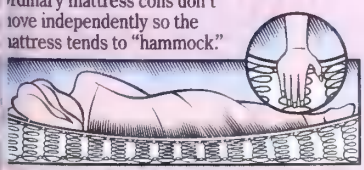


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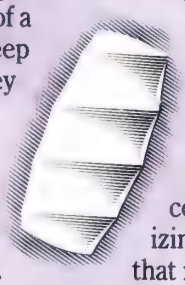
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something equally decorative. Also needed is a yard of good-quality ribbon—one that is neither flashy nor too obviously shiny. Fill container with plaster and place the form while it is still soft, then wait for it to harden. Do not start adding leaves until the form is completely secure. Make holes in the Styrofoam form with orange stick—or if the stalks are large, with a pencil. Fill each hole with glue and poke each leaf in to attach leaves permanently onto the form. Start at the top and point the leaves upward, overlapping as you go. When complete, tie your ribbon on with a simple bow.

TRADITIONAL TREE

The Leitches have a tall room, so their Christmas tree—always a wild balsam from Nova Scotia—is between 15 and 16 feet tall. They leave it outside for a day or two to settle in water with fireproofing (2 gallons steaming hot water, 2 cups Karo syrup, 2 oz. liquid chlorine bleach, 2 pinches Epsom salts, 1½ tsp. borax, 1 tsp. chelated iron, sold at garden centers). After bringing it indoors, they give it another day to adjust. The tree is fed more water with fireproofing; it soaks it up at first, then seems to require less. The Leitches improve on nature by sawing out branches so that you can "see right through the tree." Working from top down, on a 14-foot ladder, Robert Leitch decorates from the inside out, hanging bee lights, then ornaments. Some ornaments are generations old, some are travel souvenirs and symbols of important family events. Other members of the family decorate lower levels. The Leitches pay attention to all sides of the tree.

STARFISH ORNAMENTS

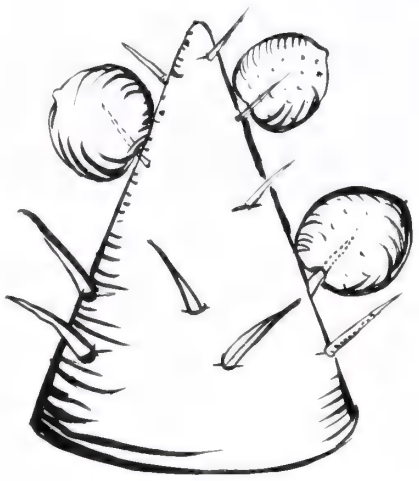
Strings of shiny beads, gold wrapping cords, gold and silver lace ribbon, discarded brooches or odd earrings can be carefully glued on these delicate shapes to create festive Christmas stars. For simple white stars, coat starfish with glue and sprinkle with artificial snowflakes or white sequins, or roll in tiny white beads found in craft stores.

TWIG WREATH WITH RED BERRIES

You will need a wire florist's wreath frame, florists' wire, pruning shears, a selection of thin, twiggy branches, and sprays of red berries—such as pepper berry or barberry. With florists' wire bind the branches onto the frame, setting them on in one direction first, then add another layer going the opposite way to give a thorny effect. Add the sprays of berries. Clip the longer twigs judiciously to form a pleasing but not too stiff or too perfect shape. Use florists' wire to form a loop for hanging.

TOPIARY WITH KUMQUATS AND MANDARIN ORANGES

You will need a Styrofoam cone-shaped



form, florists' wire, toothpick or other sharp-ended instrument, a large darning needle to wire the fruit, a hot-glue gun, a bowl or container for the topiary, plaster of Paris or gravel and stones for weight, and a selection of small fruits such as kumquats, mandarins, star fruit, Seckel pears, nuts (go to a specialty grocery store for unusual fruits), princess pine and magnolia leaves. The last two can be found in florists' stores; also buy ribbon for a bow. First mix plaster and while soft, set the cone into your container firmly, or wedge it in with stones or gravel for weight. When completely firm, make holes in the Styrofoam cone for the magnolia leaves, fill with glue and poke the stems of the leaves in. With a large darning needle make a hole through part of the fruit where it won't show, run wire through, twist the wire and bend it like a straight hook, lift the leaves and poke the wire into the Styrofoam, securing each fruit with glue if necessary. Glue nuts in place where needed. Top with a ribbon bow.

HAY BEAR

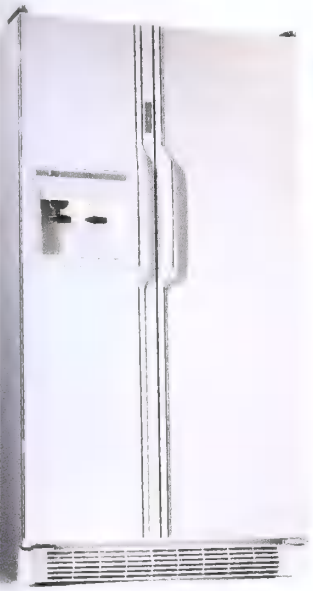
To make this bear you will need both heavy and lightweight wire, chicken wire, wire clippers, pliers, a bale of hay, shears for trimming and ribbon and berries for ornamentation. Make an armature of heavy wire, then bend the chicken wire into shape over it, molding it and continually looking at it from all angles as if you were a sculptor. Poke hay onto the chicken wire in handfuls until the shape is covered, using lighter weight wire to add hay to details where necessary. You may also use a glue gun to add hay to shape the ears and nose. When you are satisfied with the shape, tie on the ribbon and tuck in the berries.

ANGELS WITH PEARL BUTTONS

To make your own angels for the tree you will need sewing equipment—a machine will speed everything up. The tall tree topper angel and the tiny heart-shaped ornament were cut from hand-dyed velveteen; felt would do as well. The tree topper is a long thin tube, rounded at the top for the head, interfaced to make it stiff so that it can slip right over the top vertical branch of the tree. Arm shapes are set into the sides. Wings, attached at the back, were cut from white moiré taffeta, but you can choose alternate fabric—try to keep it festive and a bit precious, like silk, satin or lamé. The wings should be topstitched to give the impression of feathers. The faces are fine-weave canvas, hand-painted with acrylic paint, and sewn on with tiny stitches. The angels' hair is natural moss, glued on. The tree-topper holds a stuffed fabric heart onto which has been sewn by hand tiny real mother-of-pearl buttons (see drawing). The tiny ornament is heart-shaped, made of velveteen, stuffed with polyfill or fluff from the dryer, clean and recyclable! The cute, cherubic body is covered with buttons. A loop of fine gold cord can be sewn on to attach the cherub to tree or wreath.



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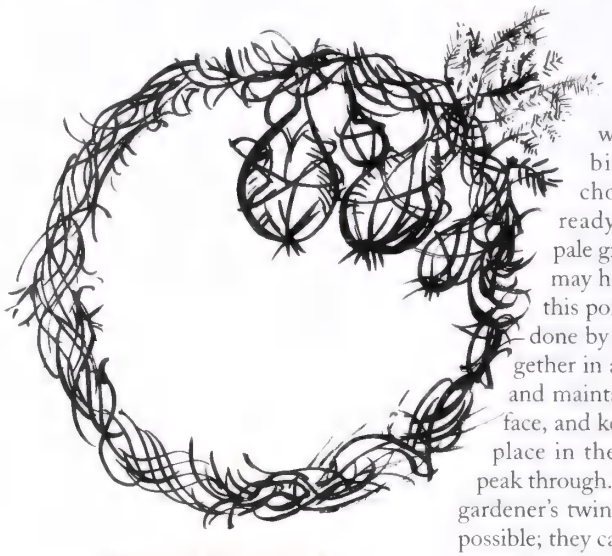
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BIRD'S NEST

Even if you don't find a real bird's nest, you can concoct one of your own, intertwining tiny twigs (some painted gold), pieces of straw, and even tiny threads of gold, building it up much as birds do in nature. You may find it easier to bend chicken wire into shape as a base. The final touch is to line it with downy feathers, smoothed into place with a tiny dab of glue. Fill it with candies that look like real eggs, or foil-wrapped chocolate balls, and perhaps a piece of jewelry, as a filching magpie might.

MOSS-COVERED ANGEL

You will need a papier-mâché angel, which can be found in craft shops, bronze paint, glue, and moss from a florists' shop. Paint the angel. When dry, glue on moss in strategic places.



WREATH FROM BULBS

One of the prettiest ideas is this living wreath of narcissus bulbs. You may buy an evergreen wreath ready-made at a florist's, or buy a wire frame and with florists' wire or twine bind on greenery of your choice. Bulbs should be just ready to sprout, with the tiny pale green tips just emerging. You may have to "force" them to be at this point for your holiday. This is done by putting the bulbs close together in a bowl, covering with earth and maintaining a slightly moist surface, and keeping them in a cool, dark place in the house until the tips just peak through. Tie bulbs on carefully with gardener's twine to do as little damage as possible; they can be planted or put in bulb vases later. You may also attach a wire around the end where tiny roots converge or hide a wire gently underneath the brown papery skin of the bulb. ■

BLITHE SPIRIT

Continued from page 95

CHRISTMAS STAR

From a florists' supply shop or by mail from growers, get a freeze-dried star fruit and freeze-dried or pressed ferns. Make a hole (use a nail or large needle) between each point of the fruit, fill with glue and poke in the stalk of a fern. Make sure they are all of similar length. Attach to the top upright branch of tree with gold twine.

FREEZE-DRIED FRUIT HUNG ON A SCREEN

Processed to last almost indefinitely, freeze-dried fruits of many varieties can be found in florists' supply shops or ordered by mail from growers. Lemons, limes and small oranges, mandarins, tangerines and pomegranates are good choices because of their distinctive colors. You will also need some wired fabric leaves and gold spray-paint to color them; ears of wheat and dried poppy heads; a hot-glue gun; scissors; decorative upholstery tacks found in hardware stores; small amounts of a variety of ribbons: wide, pale organza, silver and gold mesh, velvet, daisy-lace trimming, strings of gold beads, fine colored twine with gold threads in it, gimp and gold cord, all found in trimming and notions shops; sheer wrapping paper (Kate's Paperie in New York City is a good supplier).

For sheer-wrapped fruits, cut a square of the special paper, place fruit in it, bring the corners together and secure with an elastic band, leaving the corners loose above to form a collar of petals. Form a loop with ribbon for hanging and tie ends around elastic to hide it. As these fruits are totally covered, you can cheat and use lightweight plastic fruit. Try wrapping gold mesh fabric (from Tinsel Trading in New York) on lemons, and silver mesh on limes. You can also use unusual tissue paper, or sheer fabric to create different effects.

For wide organza ribbon wrap, circle one piece of ribbon over the fruit, then circle another, longer piece covering the rest of the fruit, secure all the ribbon pieces top and bottom with glued tacks. (Make a hole with the tack first, remove tack, fill hole with glue and replace tack.) Tie the long ends of ribbon to form loop and hang. One of the ornaments has been given a natural finial, which is a dried poppy head glued on.

For twine wrap, insert glued tacks almost completely at bottom and top, with a loop of ribbon secured by top tack. Wrap fruit with fancy twine such as a combination of green and gold, repeating until the bands of twine are at desired thickness. Push in tacks to hold twine in position.

For daisy-trim lemon, wrap the trim and secure at the top and bottom where trim crosses with glued tacks. Top tack should also hold loop of organza ribbon for hanging.

Some fruits can be left bare, hung on a velvet ribbon attached with a glued tack at the top with ears of wheat glued onto the tack. Or wrap wired fabric leaves that are spray-painted gold onto the tack for a less fragile effect. If you assemble various objects, odd beads, old necklaces, you will find you come up with many different ideas. The trick is not to labor over these wraps, but to keep them looking light and etherea

RIBBON-DECORATED CHRISTMAS TRE

You will need two different colors of organz ribbon. The photograph shows 1½" dark re organza ribbon, and a 2½" cream organz both shot with gold. These were cut into 12 lengths with slanting ends, tied with a loos knot and looped with gold cord.

BOWL OF SUGARED FRUIT

You will need egg whites, a large plate c sugar and adequate counter space. Selec fruit with an eye for color, size and shape. I is worth going to gourmet shops, where yo can often find lady apples, small clusters c grapes, Seckel pears, plums, nectarines, sta fruit, tiny pineapples, cherries and all th varieties of citrus fruits. Look for those wit stems and leaves still attached. Wash an dry your fruit. Holding the stem, dip fru in egg white, then drain off the exces brushing the fruit lightly against a pape towel. Carefully roll each piece of fruit in large plate of sugar until completely cov ered. Remove to a clean surface to dry, suc as a sheet of aluminum foil. When dry arrange in a festive dish.

CLOVE AND STAR ANISE PYRAMIDS

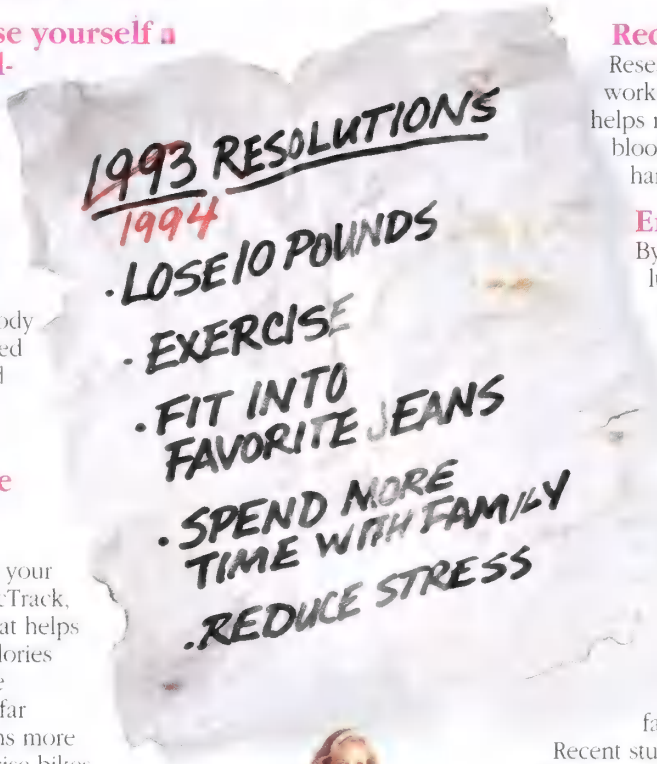
You will need a Styrofoam form in a obelisk or pyramid shape (or carve your ow from a block of Styrofoam), dried clove and star anise flowers, and a hot-glue gu First glue on the star anise flowers, then, i the spaces left, fill in with the cloves, sim ply pushing them into the Styrofoam. ■

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Q. My folding screen has a wood frame and burlap panels painted with nursery characters. It measures 68 inches high and 60 inches wide. How old is it?

P.P., Dallas, TX

A. You have an Arts and Crafts–style screen, circa 1905. With cartoonlike figures, it was obviously made for a child's room and the artist was probably inspired by the book illustrations of Maxfield Parrish. Present value: $500.



Q. I bought this glass plate in Watertown, Ontario. It has an eagle and 13 stars. Can you tell me about it?

W.M., Ancaster, Ontario

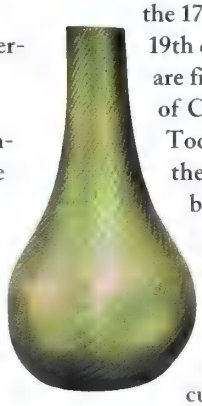
A. Lacy pressed glass (called lacy because of its appearance) was introduced in the late 1820s. Plates like yours, with eagles and stars, were produced in the U. S., England, France and Canada to be sold in the U.S. Your plate is very rare and worth $500.



Q. My three-piece set of ornate silver spoons came from an English antiques dealer. Can you tell me how they were used? Dates?

P.A.L., Binghamton, NY

A. The two spoons with ornate raised decoration were used to serve berries. The shovellike spoon was probably designed for sugar, jelly or clotted cream. This type of set was used in England and in the U.S. between 1865 and 1900. If the spoons are sterling, the value is $500; if they are silver-plated, $150.



Q. My 12-inch-high vase came from my father's family in Detroit. They called it Lutz glass. What information can you give me?

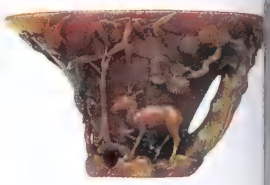
N.M., Whitehouse Station, NJ

A. Your vase came from the Loetz factory in Austria, not Lutz, the company in the U.S. Johann Loetz started making glass in 1840, and the factory still exists today. Iridescent Loetz glass like yours was made from the 1890s to the 1930s. Your vase is worth about $450.

Q. This cup carved from a rhinoceros tusk has been in my family since World War II. What is its history?

M.R., Brooksville, FL

A. Many rhinoceros horn cups like yours were made in the 17th, 18th and 19th centuries; they are fine examples of Chinese carving. Today, because there is a black market demand for ground rhinoceros horn, many antique cups have been pulverized. Therefore, prices of these cups range from $2,000 to $104,500—the record price paid for an early cup at an auction in 1992.



Q. I found this table of curly ash with rosewood inlay and ormolu mounts at an antiques shop 30 years ago. Do you think the table is Biedermeier, or is it a reproduction?

R.S., Moorhead, FL

A. Your table is in the Biedermeier style, popular in Germany and Austria from 1815 to 1848. It is unusual, however, to find a piece with such elaborate metal trim. In the 1950s there was a revival of interest in the style, and many copies were made. An antique table will have handmade screws, irregular saw marks and leg blocks that are carefully fitted into the table. You may want to consult a local expert. A period table will be worth more than $10,000.



To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.



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Travel

Continued from page 45

For the gastronome with an interest in markets, those on Tuesday and Saturday on the boulevard de la Marne and place de Bordeaux will yield everything you need, including excellent farmhouse foie gras, for an improvised hotel room picnic. On Wednesdays you can wander through the market in the old Krutenau section, where connoisseurs buy pork cuts and sauerkraut for *choucroute garnie*. For non-foodies, there is the Wednesday and Saturday flea market on the place du Vieil-Hôpital, a good source for small furniture, assorted bric-a-brac and vintage Alsatian pottery, including the ocher-colored earthenware from the village of Soufflenheim and the blue-gray salt-glazed stoneware from Betschdorf.

The quintessential Christmas-in-a-nutshell experience in Strasbourg? The answer from the pillars of the city who have examined the Strasbourgian way of life from every angle is that it has nothing to do with see-and-be-seen wine bars or your grandchildren staring wide-eyed at a crèche. You must go to a tea salon.

For two of the most famous *salons de thé*—Christian on rue Mercière and another of the same name on rue de l'Outre-Christian Meyer and his son say they "create a new cake eve day." Habitués order the cinnamon brioche, *schnecks* (the Als tian version of *pains aux raisins*) and, of course, the *pavés*.

At a third salon, Suzel, a few steps below sidewalk level i La Petite France, you can sit for hours over endless cups mandarin tea or *chocolat Viennois* heaped with *crème Chantil* and dusted with cinnamon. The owner, Odette Jung, affe tionately called Suzel by the locals, devotes every morning the meticulous arrangement of dozens of homemade swee on an antique tiled stove.

But even Suzel takes time out to go to the Christkindel marik. "Every year I tell myself this is the last—I have been enough Christmas markets," she says, taking out her shoppir list, which has a heading for each grandchild. "And every ye I find I can't resist." ■

Christopher Petkanas is the author of At Home In France *(Rizzoli, 1990).*

In the Garden

Continued from page 48

violets or cheerful celandine poppies—are not available in nurseries.

Anyone who has struggled to keep even one small clump of wild ginger alive through the winter might wonder what spell Haffenreffer casts on her sea of glossy green ground cover. And how is it that her lady's slippers thrive? Gary Koller, senior horticulturist at the Arnold Arboretum, has an answer: "Marion's plants are happy. She knows them, she's learned their history, what they need, how they behave in different seasons. She has gone way beyond being simply a collector. It's a rare pleasure to be with such well-informed enthusiasm."

A student who has become a mentor, Haffenreffer shares that enthusiasm with a new brood of younger gardeners. When a neighbor recently lost her beautiful garden in a move to an apartment, Haffenreffer gave her a sunny slope of gorgeous dark earth—a plant guest room for as long as it is needed. In a nearby bed, Haffenreffer is nurturing another friend's ancient tree peonies. They have been passed down from mother to daughter to granddaughter, and are temporarily in holding for their next home. And from April to October, seed pods and seedlings by the millions are broadcast among visitors. Haffenreffer gardens with propagation in mind, preparing flats of earth which she places under treasured wildflowers in wait for the ripe seeds to fall. She will manage to tuck a coffee can of the lovely plant you have admired into your shopping bag or lay bulbs of the narcissus you were smelling on newspaper in the back of your car. After our May visit, Ken went back to his urban garden in Brooklyn, New York, with some tiny marsh marigolds to nurse. I am urging forget-me-nots to spread out in a damp corner of my country yard.

Marion Haffenreffer will be expecting our young charges to thrive. Such is her optimism—her belief that with a litt stage-managing, nature will unfailingly put on a great sho that anyone can get into the act; that there will never be a la of appreciative audiences. When asked about what would ha pen eventually to her own magnificent four-acre performanc she answered, "I don't expect the garden to remain as I ha created it. But there will always be wildflowers and azale blooming in these woods—someone will find them." ■

Hatsy Shields, a writer and would-be gardener, lives on Boston's North Shore.

Marion Haffenreffer's favorite plants

Trees *Magnolia x loebneri* 'Merrill' (Merrill magnolia *Stewartia pseudocamellia* (Stewartia); *Oxydendrum arboreu* (sourwood or sorrel tree); *Betula papyrifera* (canoe birch); *Co nus florida* (flowering dogwood); *Cornus mas* (Cornelia cherry); *Prunus subhirtella pendula* (weeping Higan cherry

Shrubs Rhododendrons: *R. Vallya* (Wally); Dexter's 'Chan pagne'; *R. yakusimanum; R.* 'Mist Maiden'; *R.* 'Mary Bell Azaleas: Ghent hybrid azalea 'Narcissiflorum'; *poukhanense al* (Korean azalea). *Amelanchier canadensis* (shadblow, serviceberry *Hamamelis x intermedia* 'Arnold promise' (witch hazel).

Flowers All daffodils, hostas, astilbes and ferns. *Primu japonica* (candelabra primrose); *Primula x juliana* (Wanda prin rose); *Iris ensata* or *kaempferi* (Japanese iris); *Caltha palust* (wild marsh marigold); *Iris cristata* (crested dwarf iris); *Jeffe sonia diphylla* (wild twinleaf); *Trillium cuneatum var. luteu* (yellow trillium); *Mertensia virginica* (Virginia bluebells); *Cyp pedium calceolus pubescens* (yellow lady's-slipper); *Asaru europaeum* (wild ginger); *Polygonatum biflorum* (Solomon's sea

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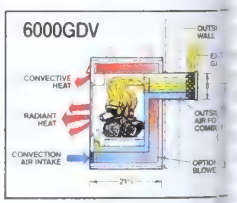
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Continued from page 50

assblowers who would make the over-zed versions of the ones from his child-ood. "I have a thing about large naments," Radko says. "I want to see em from the couch."

But the ornaments never made it to e family tree. When Radko got home, s friends clamored to buy them. "So is lightbulb went on in my head and I ok some to local stores and actually got ders. Everyone said, 'Wow! Where did u get these? Nobody makes ornaments e this anymore.'" After two and half ars Radko was making more money th ornaments that he ever had at the ency. "*Much* more," he says with deep tisfaction.

These days Radko has seventy reps lling his ornaments, to more than 2,500 stores across the country [including Hollyhock in Los Angeles—see "Time for Glitz" in this issue]. The angels, Santas, snowmen and shimmering balls are pricey ($10 to $60 each), his fans line up in the snow to meet him at department stores and specialty shops, and some of them even have been known to bake him cookies.

The Radko collection has doubled from 230 ornaments last year to 450 for Christmas 1993. Until this year Radko created all the designs himself, taking off from memories of his childhood ornaments and from antiques. "I might study a Victorian piece like a sun shining on a fantasy rocket, do a drawing, then make it larger and improve the details." Other designs are his own inspirations. "If I see a sports car I think, 'Why not a garland of little cars?' Toy cars and trains are much a part of Christmas." This year for the first time Radko is offering glass garlands made from old molds recently discovered in the Czech Republic.

"Everything I do began with wanting to replace what I lost when the tree fell over," says Radko. And how does the family feel now? "Everyone's totally tickled," he says. "They're very proud of me." So proud that they have begun a tradition of decorating two trees at Christmas: One is hung with the antique ornaments everyone began collecting after the crash, and another is covered with a thousand Christopher Radko designs. ■

Amanda Lovell is an editor at Mirabella.

READER INFORMATION

Here is a list of products and other resources this month's features. All prices are approximate ggested retail. The following symbols will help a identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) n be ordered through decorators or the decorating partment of your local home-furnishings store. COM) Customer's Own Material; (MO) Mail rder; (M) Contact manufacturer or distributor.

VER See Reader Information for page 78.

STYLE BEAT **Murano glass juicer,** #150017, $298—The Collection (R), 765 Madison Ave., New York 10021; 212–3355; 469 West Broadway, New York 10012; 673–4375. **Pagoda tea set,** by Burleigh of Burslem, Eng-; **teapot,** $150; **creamer,** $55; **sugar,** $85—Cooper-Hewitt seum Shop (R), 2 E. 91 St., New York 10128; 212–860–3. **Tsao pitcher,** #3309, by Calvin Tsao for Swid Powell, sil-plate, $200—for stores: Swid Powell, 55 W. 13 St., New c 10011; 800–808–7943. **Polka Dot bowl,** 9¾" d., 5½" h., 3—Summer House (R,MO), 21 Throckmorton Ave., Mill ey, CA 94941; 415–383–6695. **Glass tumblers,** by Bill ch, $20/ea.—The Gardener (R), 1836 Fourth St., Berkeley, 94710; 510–548–4545. **Chopstick and holder set,** #71990, pr. 9" long chopsticks and two 1½" d. rests, $26.50—The MA Design Store, 44 W. 53 St., New York 10019; 800–-6662. **Rose napkin rings,** $4/ea.; $48/includes gift box of ed roses—Frank McIntosh Tabletoppings at Henri Bendel 712 Fifth Ave., New York 10019; 212–373–6367. **Long t glass bowls,** by Annieglass, $250—Barneys New York Madison Ave. and 61 St., New York 10021; 212–826–8900. *27:* **Box of Bugs,** Predators (eggs) arrive in May: ladybugs, wings, praying mantis, encarcia (whitefly predator), tricho-ma (caterpillar parasite), parasitic nematodes, $28—The Store (R), 4472 Shaw, Saint Louis, MO 63110; 800–455-s. **Burlap caps,** natural, #0501400299 and green, 01400301, $22/ea.—Felissimo (R), 10 W. 56 St., New York 9; 212–247–5656. **Gadabout folding chair,** folds to 37", 6", $85—The J. Peterman Company (MO), 2444 Palumbo Lexington, KY 40509–9966; 800–231–7341. **Beehive rug,** 26", $13.50—Summer House (R, MO), 21 Throckmor-Ave., Mill Valley, CA 94941; 415–383–6695. **Collapsible** #1456, folds to 40" l., 10" w., 22" h., $195 (plus shipping, wrapping available)—Frontgate (MO), 396 Wards Corner Ste. 200, Loveland, OH 45140-9995; 800–626–6488. **dening tools,** $95/set of 6 (also sold separately)—Paxton (R,MO), 1204 Stevenson St., San Francisco, CA 94103; 255–5955. *Gardens of Mexico,* by Antonio Haas, pho-aphs by Nicola Sapiecha, Rizzoli, $50; *Gardens of Spain,* by suelo M. Correcher, photographs by Michael George, y N. Abrams, Inc., $60. **Christmas trees,** 1993 catalog for istmas tree and greenery, trees from $65 (shipped by UPS)—Laurel Springs Fraser Firs, PO Box 85, Laurel Springs, NC 28644; 800–851–2345. **Field Guide books,** $21.95–$24.95—Peterson Field Guides, Houghton Mifflin Co., Wayside Road, Burlington, MA 01803; 800–225–3362. *Page 30:* **Wrapt,** $6.95/pkg of 3 designs—Joseph Heroun Design, 588 Broadway, #904, New York 10012; 212–925–4919. **Kitchen timer,** by Mads Odgard Design for Rosti Housewares A/S, $29.99—for stores: 800–524–0816. **Paper-covered boxes,** $120–$350—Raphael Serrano & Company, Inc. (R), 826 Broadway, 2 Fl, New York 10003; 212–754–3342. **Sterling Atlas fountain pen,** $425; **Atlas roller-ball pen,** $375—Tiffany & Co. (R,MO); 800–526–0649. **Striped buckets,** 7½" d., 6¾" h., $185—London-Sagalyn, Ltd. (M), 41 Union Square West, #924, New York 10003; 212–242–0557. **Woven grosgrain-ribbon decorative balls,** by Susan Jamart, 4½" d., $80/ea.—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021; 212–593–4341. *Kovels' American Art Pottery,* Crown Publishers, Inc. $50; *Simple Wisdom,* Viking Studio Books, $12.95. *The Golden Mean,* Chronicle, $17.95. **Water filters,** The Astro Traveler, $189; The Classic Traveler, $289—Aquathin Business Center, 950 S. Andrews Ave., Pompano, FL 33069; 800–462–7634.

Page 32: **The First Discovery Books,** $10.95 to $11.95/ea., published by Scholastic Inc. **Modern dollhouse,** #71826, 23" h., 23" w., 14" d., $125 (without furniture); $195 (with 5 sets of furniture)—MoMA Design Store, 44 W. 53 St., New York 10019; 800–447–6662. **Felt slippers,** $40/pr., in children and adult sizes—Seasons (R,MO), 320 Center St., Healdsburg, CA 95448; 707–433–1142. **Dog bed,** 23", 28", 16" h., $450—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212–925–2652. **Lumber Jack catnip mice** with Cosmic catnip, from the Northcreek Collection by Linda Coffey, $10/ea.—L. Coffey, Ltd., 4244 Linden Hills Blvd., Minneapolis, MN 55410; 800–448–4738. **Kips Bay Boys & Girls Club, Inc., Small Wonders IV auction,** proceeds benefit Kips Bay. Room shown: The Secret Garden designed by Libby Cameron. Small Wonders IV will be on view Nov. 29 through Dec. 4 at Christie's, 502 Park Ave., New York. Tickets, $60. For information: 718–893–8600. **Child's tea set,** $80/15-pc. set—Sue Fisher King (R,MO), 3067 Sacramento St., San Francisco, CA 94115; 415–922–7276. **Reversible table,** by Zubi Design, $110—Guggenheim Museum Store (R,MO), 575 Broadway, New York 10012; 212–423–3875. *Merriam-Webster's Collegiate Dictionary, 10th ed.,* 5 binding styles, $19.95–$29.95—Merriam-Webster Inc., 47 Federal St., PO Box 281, Springfield, MA 01102. **Music catalog**—Anyone Can Whistle, PO Box 4407, Kingston, NY 12401–4407; 800–435–8863.

40 EVERYDAY LUXE *Designer:* **Alvin Chin** (T), 129 W. 27 St., 6 Fl., New York 10001; 212–633–2890. *Living room:* **Pillows,** custom; **Siam bowl and candlesticks; sunburst mirror; slipcovers,** custom—Alvin Chin, see address above. **Chair,** My Dear, by Monique and Sergio Savarese—Dialogica (R), 484 Broome St., New York 10013; 212–966–1934; 8304 Melrose Ave., Los Angeles, CA 90069; 213–951–1993. **Iron candlestick**—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Napkin rings,** Dragonfly; Gypsy Leaf; Grand Daisy; resin beads; Sunflower; Fruit; **Basket salt cellar** with spoon—Alvin Chin, see address above. **Settee,** with custom slipcover by Alvin Chin; **pillows**—owner's collection. *Table setting:* **Plates,** Time; Celestial; **Cutlery,** Cross; **candlesticks**—Alvin Chin, see address above. **Twig cutlery**—Pottery Barn (R); for stores: 800–922–9934. **Mirror; pillows; vase**—owner's collection.

44 THE GLEAM IN THE EYE **Silver Bells garland,** #52, 6', $28; **Ice Berries garland,** #62, 6', $28; **Sailing Sun ornament,** #133, $42, **Tiger,** #90, $24; **Candied Citrus,** #278, $28/set of 3 fruits; **Grand Monarch,** #306, $16; *ornaments in box:* **Celestial peacock** (only starry ball base shown), #197, $28; **Vienna 1901,** #319, $28; **Nautilus shell,** #375, $26; **Crescent Moon,** #402, $26—Christopher Radko (M), Planetarium Station, PO Box 770, New York 10024; for stores: 212–362–5344; catalog, $6. Also at: Gump's, San Francisco; Neiman Marcus; Bloomingdale's, New York; Marshall Field's, Chicago; Saks Fifth Avenue, New York; Bergdorf Goodman, New York.

54 SECRET SPLENDOR *Pages 54 to 61: Designer:* **Peter Patout,** Patout Antiques (R), 920 Royal St., New Orleans, LA 70116; 504–522–0582. *Living room:* **19th-c. paisley shawl**—John R. Tompkins Antiques (T), New Orleans, LA 70117; 504–948–7069. **Classical sofa; Anglo-Indian hanging lantern,** c. 1810; **iron curtain rods,** custom; **green horsehair fabric** (on gondola chair)—Patout Antiques, see address above. **Sofa and chair slipcover,** white duck, 100% cotton—Scalamandré (T), 950 Third Ave., New York 10022; 212–980–3888. **Toile fabric over doors**—owner's collection. *Outside:* **Garden settee**—Patout Antiques, see address above. **Chair fabric**—Calico Corners (R), 1920 St. Charles Ave., New Orleans, LA 70130; 504–522–0005. *Bedroom:* **Louisiana mahogany Empire bed,** c. 1835; **chair,** American Fancy, one of a set of five, c. 1810—Patout Antiques, see address above. **French toile bedspread**—mac-Maison, ltd (R), 3963 Magazine St., New Orleans, LA 70115; 504–891–2863. **Toile pelmet fabric,** LeBrun toile, aubergine—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212–753–4488. *Guest bedroom:* **Tieback**—John R. Tompkins Antiques, see address above. **Curtain fabric; all other fabric, furniture and accessories**—owner's collection.

68 THE QUIET CORE *Pages 68 to 71:* Renzo Mongiardino, Viale Biachi Maria, 45, Milan Italy, 11–39–2– 760–20–131. *Page 72:* Southampton Showhouse: **Irvine & Fleming, Inc.,** 150 E. 58 St., 22 Fl., New York 10155; 212–888–6000. **All fabrics and trims; club chair and curtain fabric,** #7181, Bailey Rose; **loveseat fabric,** #2060–02, Wentworth—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212–753–4488. **Partners' desk**—Guild Antiques (R), 1095 Madison Ave., New York 10028; 212–472–0830. **Sconces**—Marvin Alexander (R), 315 E. 62 St., New York 10022; 212–838–2320. **Fireplace mantel**—A & R Asta (R), 1152 Second Ave., New York 10021; 212–750–3364. **Area rug,** wool herringbone, >

#715—Patterson, Flynn, & Martin (T), 979 Third Ave., New York 10022; 212-688-7700. **Mirrors; trunk**—Kentshire Galleries (T), 37 E. 12 St., New York 10003; 212-673-6644. **Curtains; sofa; club chair upholstery**—Ernest Studio (T), 207 E. 84 St., New York 10028; 212-988-4900. **Bobbin chair**—Niall Smith Antiques (R), 344 Bleecker St., New York 10014; 212-255-0660. **Floor lamp**—John Rosselli International (T), 523 E. 73 St., New York 10021; 212-772-2137.

Page 73: **Sarah Spongberg Interior Design**, 849 Rock O'Dundee Rd., S. Dartmouth, MA 02748; 508-993-1139. *Pages 74 to 77:* **The Kips Bay Boys' & Girls' Club Decorator Show House, 1993**, New York 10022. **Designer:** Celeste Cooper, The Cooper Group Inc. 359 Boylston St., Boston, MA 02116; 617-266-2288; 325 E. 57 St., New York 10022; 212-826-5667. **Painting**—Skinner & Co., 71 First Pl., Brooklyn, NY 11231; 718-243-1378. **Carpet**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212-752-9000. **Draperies**—Henry Urban, 423 W. 55 St., New York 10019; 212-489-3308. **Drapery fabric, Drap, color: Willow**—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-826-9898. **Sheer window fabric, Metalsheer**—Initials (T), 8430 Melrose Ave., Los Angeles, CA 90069; 213-653-6300. **Drapery pole**—Edward R. Butler Co. (M), 110 Greene St., New York 10012; 212-925-3565. **Window shade, Athey**—William McCreery, 140 S. Columbus Ave., Mt. Vernon, NY 10553; 914-699-3265. **Window shade fabric**—Corraggio Fabric (T), 979 Third Ave., New York 10022; 212-758-9885. **Upholstered ottoman, Arbus bench**—Newel Art Galleries (T), 425 E. 53 St., New York 10022; 212-758-1970. **Ottoman fabric, Empire Stripe**—Randolph & Hein (T), 232 E. 59 St., New York 10022; 212-826-9898. **Upholstered chair, Marjorelle**—Newel Art Galleries, see address above. **Chair fabric, Nomi**, brocade on velvet—Randolph & Hein, see address above. **Sofa**, custom—Corvin (T), 232 E. 59 St., New York 10022; 212-750-3666. **Sofa fabric, Hermitage**, color: spruce, by Joseph Noble—Innovations (T), 979 Third Ave., New York 10022; 212-308-1179. **Throw pillows**, by Finelines (R), 50 Grove St., Salem, MA 01970; 508-741-0989. **Pillow fabrics**, Double Diamonds and Paisley Flowers by Audrey Bruckmer—Randolph & Hein, see address above; Cadoro, Mandor, Tzarine—Manuel Canovas, see address above; Canevas Anteuil and Taffeta Versailles by Old World Weavers—Stark Carpet, see address above. **Pillow welts and fringes**, by Kenneth Meyer—Kirk Brummel (T), 979 Third Ave., New York 10022; 212-477-8590; and Houles Trims (T), 979 Third Ave., New York 10022, 212-935-3900. **Coffee table, Moderne**—Carole Gratale (T), 979 Third Ave., New York 10022; 212-838-8670. **Occasional tables**: (right of sofa), by Leavitt & Weaver—Randolph & Hein, see address above; (left of sofa) by Ventry Limited—John Boone (T), 979 Third Ave., New York 10022; 212-758-0012. **Screen**, custom—Masterpiece Woodworking (T), 65 Bodwell St., Avon, MA 02372; 508-580-0021. **Booktowers**—The Cooper Group, see address above. **Wall paint, #16**—The Donald Kaufman Color Collection (M), 114 W. Palisade Ave., Englewood, NJ 07631; 201-568-2226. **Vase**, on booktower, by Roy Hamilton; **table lamp, Discus**—Mrs. MacDougall (T), 979 Third Ave., New York 10022; 212-688-7754. **Lamp, Fontana Arte**—Repertoire (R), 560 Harrison Ave., Boston, MA; 617-426-3865. **Glass vases**—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021; 212-593-4341. **Earthenware pots**—Gordon Foster (R), 1322 Third Ave., New York 10021; 212-744-4922. **Upholstered screens**—Kevin McLaughlin (R), 132 Bucknam St., Everett, MA 02149; 617-389-0761. **Wrought-iron spine chair**, by Andre Debreuil—Grand Design (T), 105 W. 55 St., New York 10019; 212-586-1246. **Chaise**, inspired by a Jean Michel Frank design, custom—Corvin, see address above. **Chaise fabric**, Hermitage by Joseph Noble—Innovations, see address above. **Stool**, Tambouret, by Pierre Chareau, used as side table, by Ecart International—Pucci International (R,T), 44 W. 18 St., 10012; 212-633-0452. **Satin-finish brass andirons**, by Drenttel-Doyle Projects—John Boone Inc. (T), 979 Third Ave., New York 10022; 212-758-0012. **Fireplace surround**, of limestone, custom—Adamo Stone Design, 63 Endicott St., Ste. 506, Boston, MA 02113; 617-742-1975. **Pencil drawing of torso**, by Joel Fisher; **bronze organic scupture**, by Joel Fisher—A/D Gallery (R), 560 Broadway, New York 10012; 212-966-5154. **Adagio Bianco**, installation of sheet music, loom shuttle, and leather glove, by Maurizio Pellegrin—Barbara Krakow Gallery (R), 10 Newbury St., Boston, MA 02116; 617-262-4490. **Glass bowl with gold feet, Sticks and Stones**—Randolph & Hein (T), 979 Third Ave., New York 212-826-9898. **Table lamp with square acrylic**—The Cooper Group, see address above. **Suitcase table**, by Jean-Paul Gaultier—Neotu (R), 84 Wooster St., New York 10012; 212-343-1001. **Upholstered chair**, designed by Lelue for the ship La Liberte—Newel Art Galleries, see address above. **Chair fabric, Mandor, #48 and #28**—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-486-9230. **Chair trim**, cord #90518.43—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878.

78 TIME FOR GLITZ *Pages 78 to 83: Designer and store owner:* Susan Rheinstein, Hollyhock (R), 214 N. Larchmont Blvd., Los Angeles, CA 90004; 213-931-3400. **Floral designs** by Peter Dennis—Whitegate (R), 562 N. Larchmont Blvd., Los Angeles, CA 90004; 213-465-1222. **Antiques, decorative arts and Christopher Radko glass collectibles**—Hollyhock, see address above.

84 WRAPPING IT UP **Box with silk and beads**—by Angèle Parlange, 5114 Pitt St., New Orleans, LA 70115; 504-895-2383.

Page 85: **Burlap bag with raffia**—by Nancy Braithwaite, Nancy Braithwaite Interiors, 2995 Lookout Place, Atlanta, GA 30305; 404-231-9894. **Box with mesh roses**—by Victoria Hagan, Victoria Hagan Interiors, 22 E. 72 St., #2A, New York 10021; 212-472-1290. **Roses**—Tinsel Trading Co. (R), 47 W. 38 St., New York 10018; 212-730-1030. **Box with pennies**—by Victoria Hagan, see address above. **Velvet ribbon**—M&J Trimming (R), 1008 Ave. of the Americas, New York 10018; 212-391-9072. **Velvet leaves**—Tinsel Trading Co., see address above. **Box with silver screen; box with copper screen**—by Clodagh, Clodagh Design International, 365 First Ave., New York 10010; 212-673-9202. **Wire screen; hardware**—Canal Hardware and Industrial Supply (R), 305 Canal St., New York 10003; 212-226-0825. **Box with tiger**—by Libby Cameron, Parish-Hadley Associates, Inc., 305 E. 63 St., New York 10021; 212-888-7979. **Boxes with ornate ribbon**, $28/ea.—by Brett Landenberger (with Bell'occhio), 2707 Judah St., San Francisco, CA 94122; 415-664-8015. **Ribbon**, fleur de lis, $16/yd.; black ribbon with *A Journey on a Train* in Russian, $12/yd.; tape measure, $5/yd.—Bell'occhio (R), 8 Brady St., San Francisco, CA 94103; 415-864-4048. **Box with Happy Christmas**—by Richard Giglio, 2231 Broadway, New York 10024; 212-877-0069. **Box with fortune cookies**—by Richard Lee, Richard Lee Interior Design, Inc., 220 Park Ave. S., Ste. 3E, New York 10003; 212-254-7175. **Ribbon; chopsticks**—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021; 212-593-4341. **Box with hand-print**—by Stephanie Cross, 100 Kent St., #1F, Brooklyn, NY 11222; 718-383-8952. **Box with sea glass**—by Catherine Leuthold, 300 E. 70 St., #3C, New York 10021; 212-570-9019. **Box with ivy**—by Anthony Baratta, William Diamond Design, 270 Lafayette St., Ste. 1510, New York 10012; 212-966-8892. **Red-and-white reversible polka-dot satin-finish ribbon**, $25/yd.—Hyman Hendler & Sons (R,T), 67 W. 38 St., New York 10018; 212-840-8393. **Hobo bag**—by Linda Ridings-Rubino, 994 Lanier Blvd., Atlanta, GA 30306; 404-872-6708.

86 WREATHS, TREES AND TOPIARIES *Pages 86 and 87:* **Wreath**, of juniper, black pine, boxwood, privet berries, and palm fruit berries, 24" w., $75 (no shipping)—Spring Street Garden (R), 186½ Spring St., New York 10012; 212-966-2015. **Lemon-leaf topiary**, 10"-12" h., $70; **Victorian-style composition urn**, 9½" h., $70—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. **Tin dove**, 7" l., $20; 10" l., $28—The Potted Plant (R), 3165 E. Shadowlawn Ave., NE, Atlanta, GA 30305; 404-233-7800.

Pages 88 and 89: **Christmas tree**, wild balsam; **ornaments**—owners' collection. **Starfish ornaments**, handmade by Nancy Gaudioso Lutz, from the Amadeo Gallery Collection, $40/ea.—It's Christmas-Frankenbach's, N. Highway & N. Main, Southampton, NY 11968; 516-283-2530; Muriel Karasik Gallery (R), 2 Jobs Lane, Southampton Village, NY 11968; 516-287-4780; Seasons Too (R), 1331 Boston Post Rd., Larchmont, NY 10538; 914-834-0433. For inquiries: Amadeo, Nancy Gaudioso Lutz, 54 Danbury Rd., PO Box 231, Ridgefield, CT 06877; 203-798-5880. **Twig wreath** with red berries, 22" w., $60—Treillage, see address above. **Fabric dolls**, $40/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Wreath with freeze-dried roses**—Sura Kayla (MO); 212-627-9000. **Topiary** with kumquats, mandarin oranges, Seckel pears, princess pine, magnolia leaves, 18" h., $125—Paul Bott Beautiful Flowers (R), 1305 Madison Ave., New York 10128; 212-369-4000.

Pages 90 and 91: **Christmas tree** with candles—Gary Hutton Design, 2100 Bryant St., San Francisco, CA 94110; 415-282-4787. **Hay bear**, 5' h., $500—VSF, Inc. (R), 204 W. 10 St., New York 10014; 212-206-7236. **Angels**, handmade by Natalie Silitch, $42; **small heart ornament**, $21 (plus shipping)—La Ruche (R), 168 Newbury St., Boston, MA 02116; 617-536-6366. **Painted wood steeple**, 7½" h., $18; **finial**, 5" h., $15; **Federal fan window**, 5" w., $15; **swan-neck pediment**, 7" w., $16; **column**, 7" h., $18; **gate**, 5" h., $16; **obelisk**, 6" h., $18; **Peace on Earth**, papier-mâché, 7" w., $12; all by Julie Lea and Cherishables—Cherishables (R), 1608 20 St., NW, Washington, DC 20009; 202-785-3616. **Bird's nest**, 5" w., $50 (including shipping)—Carrie Glenn, 2218½ Los Angeles Ave., Berkeley, CA 94707; 510-525-6326. **Tin dove**—The Potted Plant, see address above. **Moss-covered angel**, 18" h. x 14" w., $250—Ronaldo Maia Ltd. (R), 27 E. 67 St., New York 10021; 212-288-1049; Casa Maia (R), 1143 Park Ave., New York 10128; 212-534-3615; **Wreath** with paper-white narcissus, hyacinth and tulip bulbs, ready for planting, 15" w., $75—Elvin McDonald, 3106 Randall St., Houston, TX 77018; 713-862-2520. **All other furniture and accessories**—owner's collection.

92 BLITHE SPIRIT *Pages 92 to 95: Designer:* **Victoria Haga Interiors**, 22 E. 72 St., New York 10021; 212-472-1290. **Sisal rug**—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Star spheres; clove obelisks**—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. **Wheat**—Galvesto Wreath Co.; 409-765-8597. **Freeze-dried lemons, limes and st fruit**, $10.50/doz.—Botanicals, 206 Ross Rd., Ste. 105A, King Prussia, PA 19406; 215-992-9832. **Star fruit**—And Then Som 800-441-5343. **Ribbons; gold twine; daisy trimmin** $4-$12/yd.—Hyman Hendler & Sons (R), 67 W. 38 St., Ne York 10018; 212-840-8393; M&J Trimming (R), 1008 Ave. the Americas, New York 10018; 212-391-9072; Tinsel Tradi Co. (R), 47 W. 38 St., New York 10018; 212-730-1030. **Upho stery tacks**—Gracious Homes (R), 1220 Third Ave., New Yo 10021; 212-517-6300. **Hot-glue gun**, $6.99—F.W. Woolwort Co. (R), 1279 Third Ave., New York 10021; 212-861-115

Pages 94 and 95: **Large star**—Treillage, see address abov **Bench**—Claiborne (R), 452 West Broadway, New York; 21 475-3072. **Crystal candlestick with baskets**—Profiles (T), 2 Lexington Ave., New York 10016; 212-689-6903. **Mirror** Modern Frames (R), 165 Morgan Ave., Brooklyn, NY 1123 718-386-8030. **Christmas tree**—Cold Spring Tree Sales (R Rd 2, Cold Spring Rd., Hudson, NY; 518-828-6285. **Gif wrapping materials**, $2.50-$20—Kate's Paperie (R), 5 Broadway, New York 10012; 212-941-9816. **White-paint acorn finial**—Treillage, see address above. **Footed glass stand** James II Galleries (R), 15 E. 57 St., New York 10022; 212-355 7040. **Tablecloth; napkins**—Frette (R), 799 Madison Av New York 10021; 212-988-5221. **Anglo-Irish compote**—Jo Rosselli, Ltd. (T), 255 E. 72 St., New York 10021; 212-73 2252. **Decanters; mother-of-pearl and silver fruit forks a knives**—James II Galleries, see address above. **Pair of Blo Derby dishes**—Bardith (R), 901 Madison Ave., New Yo 10021; 212-737-3775. **Glasses**—owner's collection. **Fabr leaves**—New York Floral Supply (R), 103 W. 20 St., New Yo 10013; 212-564-6086. **Gold spray paint**—local hardwa stores. **Cookie cutters; frosting; sprinkles**—The Chocola Gallery (R), 34 W. 22 St., New York 10010; 212-675-225

96 THE LONGEST CHRISTMAS *Pages 96 to 99:* Th Rotch-Jones-Duff House & Garden Museum, 396 Coun St., New Bedford, MA 02740; 508-997-1401. **Garden mat rials & design**—Son Nursery (R), 787 Shawmut Ave., Ne Bedford, MA 02746; 508-993-9047. No shipping or catalo available. Open year-round.

100 FEAST FOR THE SENSES *Pages 100 to 104: Creati entertaining expert, spokeswoman and lecturer:* **Marjorie Re Gordon**, The Common Sense Hostess, 1173-A Second Av New York 10021; 212-535-6280. For the "Common Sen Hostess, New Party Secrets for the 90s" video, send $ (includes shipping) to the above address. **Flatware, Maint nou**—Fortunoff (R), 1300 Old Country Rd., Westbury, N 11590; for stores: 800-937-4376. **Silver service plates; silv beaker** holding pomander ball—Pavillon Christofle (R), 6 Madison Ave., New York 10022; 212-308-9390. **Antiq Georgian covered silver dish; glass bowl; antique silver salt c lars**—owner's collection. **Stem balloon glasses**—Tiffany & C (R), Fifth Ave. & 57 St., New York 10022; 212-605-40 **White dinner plate** by Bernardaud/Limoges—The LS Coll tion (R), 765 Madison Ave., New York 10021; 212-472-33 **Silver heart-shaped ashtray**, with votive candle—Christian D (R), 703 Fifth Ave., New York 10019; 212-223-4646. **Antiq silver galley tray; demitasse cups**, by Royal Worcester—own collection. **Linen napkins**—Anichini (M), Rte. 110, Tunbridg VT 05077, for stores: 800-553-5309. **Antique silver tea servi** French—owner's collection. **Painting**, by Tony Scherma through—Perry Rubinstein-Mario Diacono, art dealers; 21 206-7348. **Flowers**—David Madison Horticultural Design (251 E. 62 St., New York 10021; 212-421-8110.

104 HOUSE PARTY *Pages 104 to 107:* Constance Baldw Productions, 105 Hudson St., New York 10013; 212-941-75 The Chocolate Gallery (R), 34 W. 22 St., New York 100 212-675-CAKE; Bazzini's (R), 339 Greenwich St., New Y 10013; 212-334-1280. **Baking supplies**—The Broadway P handler (R), 520 Broadway, New York 10012; 212-966-34

CORRECTIONS

In our October story "Blue-ribbon Rooms," Chip Bar radale's address and telephone number were listed incor rectly. The correct address is PO Box 17094, Richmond VA 23226; 804-285-4371. The following information wa omitted in error for the Park Ridge Youth Campus Show house: *Designers:* Gary Jay Paul, Kirstin Shank and Mar Herring. *Contractor:* Space Craft, Inc.; 312-346-8666 *Painting/Papering:* Hanson Painting; 708-816-6437 *Curtains:* Tenggren-Mehl; 312-763-3290. *Photograph* James Yochum, Chicago.

In our November story "Windsome Welder," Jill Sat terfield's phone number was listed incorrectly. The corre number is 914-232-6503.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (REQUIRED BY 39 U.S.C. 3685).

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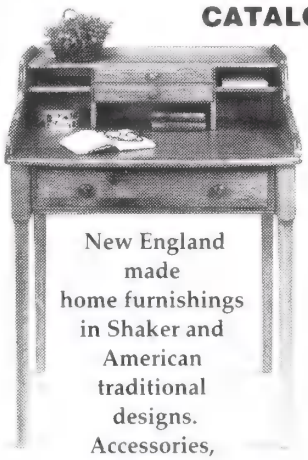
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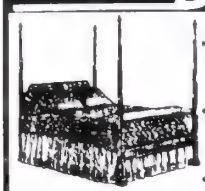
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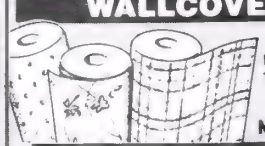
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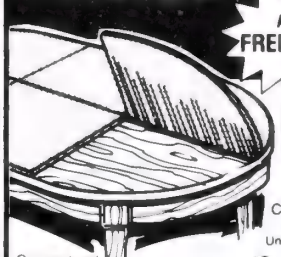
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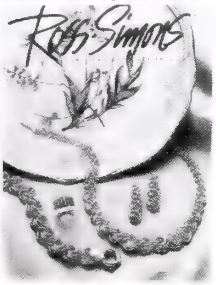
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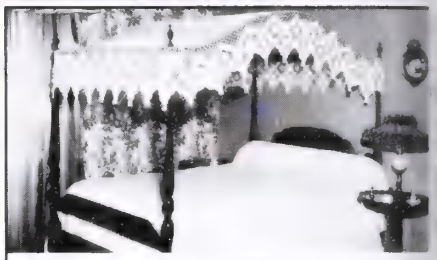
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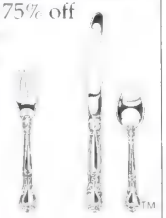
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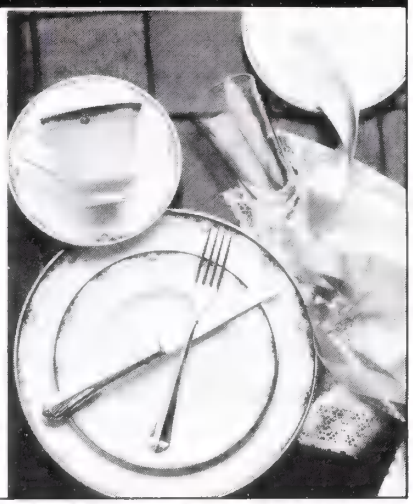
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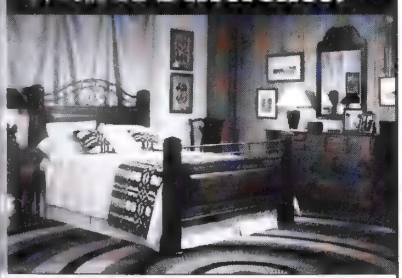
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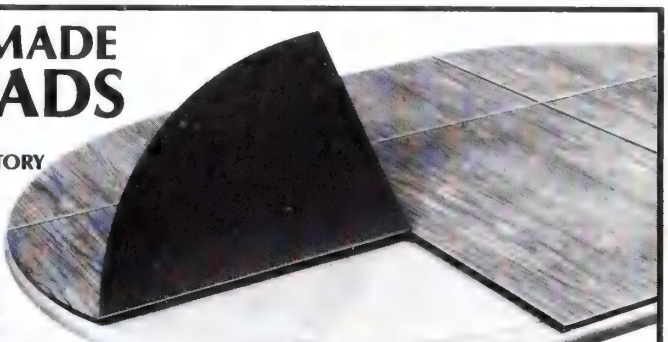
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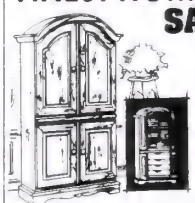
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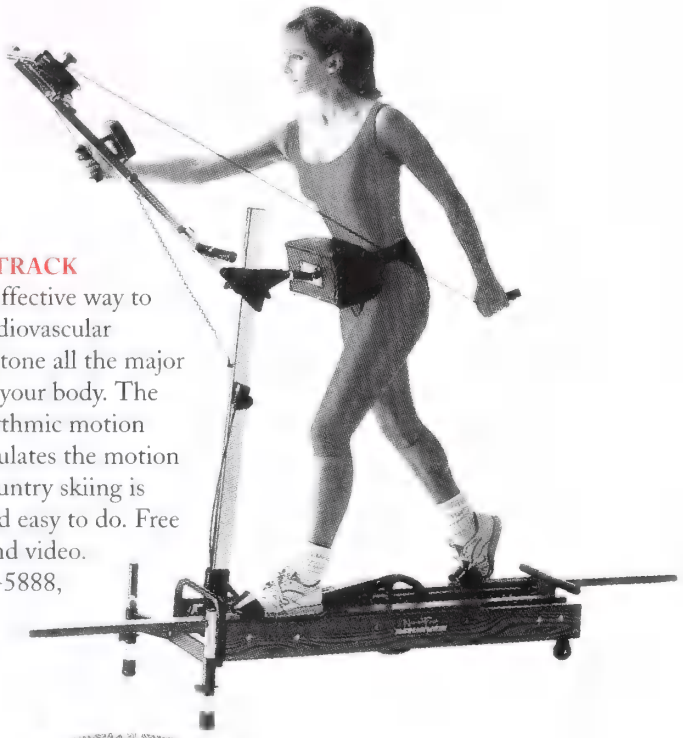
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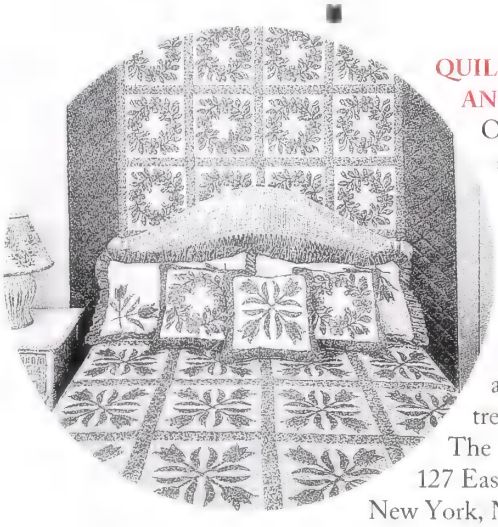
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A Creole melody

BY DEE HARDIE

As a birthday present I recently took my husband, Tom, back to New Orleans, the city where he was born long ago and which he left when he was only five. But New Orleans never lets go, and Tom still feels instinctively that he is a southerner. I can see why: New Orleans is a magical place that gets in your blood, even if you stay there only a week, as we did. Of course we've been there before, but always for family affairs, some happy, some sad. This visit was different. We were tourists in Tom's hometown.

We stayed at the Maison de Ville in the French Quarter, where jazz is around every corner. There is a constant rhythm all year, not just for celebrations and festivals. Jazz floats in at breakfast, gets louder by lunch, and by dinner we were dancing on Bourbon Street. And we weren't alone. It was one big party. Bourbon Street is the beat, the main artery, the common denominator of the Quarter.

One evening I was peeking in the window of a darkened bar, watching a woman entertainer shimmy and shake. By my side was a young African-American man studying the same scene. We looked at each other and smiled. We were sharing, perhaps with a touch of guilt, a moment as voyeurs. I have never peered through a bar window in any other city. New Orleans loosens you up.

Years ago, when we went to Mardi Gras, I watched Tom and his cousins on a float, all costumed as tulips, throwing beads to spectators on Canal Street. We also went to a ball and I sat with the other women waiting nervously for one of those masked revelers, preferably Tom, to ask me to dance. Yes, he did!

This time we walked around this exotic city at leisure. One day within five minutes I saw little boys tap dancing in the street, a young man riding a bicycle with a green parrot on the handlebars, and an older man in a black top hat, all alone, playing a sultry saxophone. Thornhill, I felt, was far, far away. But I soon discovered I was wrong.

Here I was, a born Yankee, 950 miles from Thornhill, absolutely at home in the Deep South

At every house-museum, every plantation we visited, there was furniture or an accessory that resembled inherited pieces from Tom's parents that have lived for a long time at Thornhill. I was thrilled. It was like an unexpected family reunion.

Here I was, a born Yankee, some 950 miles away from Maryland, yet absolutely at home in the Deep South. In the 1826 Beauregard-Keyes House stood a small settee that is a mate to one in our living room. At the Historic New Orleans Collection were the same "gondola" chairs, rounded at the back, that surround our dining room table. And the candlesticks with crystal drops at the 1860 Gallier House match those that sit on our sideboard.

I also learned some answers. I have often wondered why Tom's great-grandmother's napkins are so large. A docent explained that these napkins, a whopping 30-by-36 inches, are called "lapkins." The size makes sense—meals in those days had many courses. I also learned why our dining room chairs have removable seats. In the summer the upholstered ones in New Orleans were replaced by those of cooler cane.

One day we visited a glorious group of plantations on the River Road. Even there we felt at home. In a *garçonnière*, the small dormitory outbuilding where the boys of the family were exiled when they reached the dangerous age of fourteen, were four-poster single beds identical to those in one of our guest rooms.

Returning home, we were still in New Orleans. The first night I served gumbo, the next night red beans and rice. My reluctance to give up New Orleans was like a "Creole good-bye"—you never really want to say adieu and so you try to leave as slowly as possible. But now I realize, and I don't know why it took me so long, that because of Tom and his inheritance, there will always be part of New Orleans at Thornhill. It's not exactly jazz, but the melody lingers on. ■

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